

# RACING NOTES

UNABLE, because no address was given, to convey my personal thanks to the writer of a charming letter received last week, I do so now, COUNTRY LIFE being my messenger. In the course of her letter, my correspondent says: "But what I wanted to write to you about was to tell you these names I've made up for the yearlings you have been writing about. In case they have not been named already, don't you think some of them would do? I would so love to have a horse that I had named run in, and maybe win, the Derby or St. Leger." Here are a few of the names suggested, some of them excellent, I think: A colt—Lord Lonsdale is the owner—by Bayardo out of Alicia, "Chivalry"; a colt by St. Frusquin out of Star of the Sea—Mr. C. Bower Ismay bought him—"Beacon"; a colt by Desmond out of Silver Pheasant—Mr. Thorneycroft gave 6,100 guineas for him—"Feathers"; a colt by Radium out of Sandpath, "Golden Ray"; a colt by St. Frusquin out of Ardmore, "St. Quinard"; a colt by Neil Gow out of Princess Maleen, "Kneeling Prince" (how about "Pipe Major" for this colt?); a filly by Santoi out of Action, "Sandoo"; a colt by Marcovil out of Chaleureunnetta, "Spots"; a colt by Dark Ronald out of Amelia, "Ronamel."

A *propos* of the memorable Doncaster Sale Week, it may be of interest—possibly of some service—to see how the most successful sires of the season—successful as sires of winners—fared in regard to such of their stock as came into the sale rings. At the head of the list of the winning sires of the season is Desmond 16 by St. Simon 11 out of L'Abbesse de Jouarre, by Trappist (1). Among his fifteen winning sons or daughters are Craganour and Aboyeur, the former the actual, the latter the official, winner of the Derby; and his two year olds include such colts as Stornoway, winner of 5,346 sovs., and Hapsburg, winner of 4,447 sovs. Altogether, his winning total stands at 27,500 sovs. Turning to the Doncaster records, there, too, Desmond heads the list of successful sires, for his nine yearlings realised 35,950 guineas, thus averaging 3,994 guineas.

The second place in the list of the winning sires is occupied by Sundridge (2), by Amphion 12 out of Sierra of Springfield 12. The chief of the fifteen contributions to his total of 21,345 sovs. is Mr. J. B. Joel's lovely filly, best, winner of the One Thousand Guineas and the Oaks. In the Doncaster list Sundridge takes, however, a much lower place, for he comes last but three of the twenty sires whose yearlings averaged over 1,000 guineas. It

is, however, fair to bear in mind that there were but two young Sundridges for sale. William the Third (2), by St. Simon 11 out of Gravity, by Wisdom 7, comes pretty well out of the test we are applying for third on the list, and with a winning total of 11,658 sovs. on the Turf, he gets the fourth place at Doncaster, where his three yearlings averaged 2,266 guineas. Thanks to his marvellously speedy son, The Tetrarch, Mr. E. Kennedy's grey horse, Roi Hérode (1), by Le Samaritain (2) out of Ronelanc, by War Dance (1), comes fourth in the list of successful sires of the season with a winning total of 11,436 sovs., all of which, save 100 sovs., has been won by The Tetrarch. At Doncaster he was represented by half a dozen yearlings, sold at an average price of 1,650 guineas—a result which gives him the tenth place. Fifth on the list of winning sires is Rock Sand, but inasmuch as he was unrepresented at Doncaster, I pass him by. Next comes Gallinule, sixth among the winning sires, with a total of 10,900 sovs. and the credit of having sired Night Hawk, winner of the St. Leger Stakes. The gallant old horse had only one yearling at Doncaster; that one was sold for 1,200 sovs., and Gallinule therefore falls from the sixth place among the winning sires to the nineteenth place among the successful sires at Doncaster. Spearmint (1), by Carbine (2) out of Maid of the Mint, by Minting (1), has done fairly well this year, for he can claim to be the sire of thirteen winners whose united earnings amount to 10,880 sovs., thus enabling him to stand seventh in the list of winning sires. His Doncaster record puts him up higher, for there

he comes out third with an average of close on 2,833 guineas for three yearlings. Isinglass (dead), by Isonomy 19 out of Dead Lock 3, by Wenlock (4)—eighth on the list—has been represented in this year's racing by nine winners who have between them put together 10,713 sovs., and the average of 1,646 guineas for his three yearlings sold places him ninth at Doncaster. It should, perhaps, be noted that of these three yearlings, one—a filly out of St. Natalia—made 3,700 guineas. As a young sire Picton 7, by Orvieto (1), out of Hecuba by Isonomy 19, is doing well; among his half-dozen winning



W. A. Rouch.

BORROW.

Winner of the Ayr Gold Cup.

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representatives this season is Lord Derbys' good-looking colt, Light Brigade, very probably the best of the three year olds. His winning total of just over 10,000 sovs. places him ninth among the winning sires; but unless I have overlooked one or more of his yearlings, he does not come within the limit set—an average of over 1,000 guineas—for Doncaster. The next of the winning sires is Tredennis (sire of Hornet's Beauty), for whom fifteen representatives have between them won 9,135 sovs., and the

average—1,396 guineas—made by three of his yearlings at Doncaster gives him the fourteenth place among the successful sires for the Doncaster Week. Following Tredennis comes Santoi (1), by Queen's Birthday 11 out of Merry Wife; consistently successful, he is, too, for he has had twenty-three winners this season, though his winning total—8,920 sovs.—is not as big as one might have expected. Nor, for the matter of that, am I able to include him in the Doncaster list. It is otherwise with St. Frusquin, for although only twelfth among the winning sires of the season, his three yearlings sold at Doncaster made an average of 2,186 guineas, this giving him the fifth place in our Doncaster list. Sixth at Doncaster with an average of 1,833 guineas for three yearlings sold, Bayardo has not yet had time to earn a place among the winning sires, but that he will do so there is little doubt. Grey Leg has made no mark as a winning sire this season, but thanks to the wonderful price—4,100 guineas—paid for a filly by him out of Bellatrix, his average for two yearlings sold at Doncaster works out at 2,875 guineas and places him second to Desmond. Here, then, is the position, of the leading sires: As sires of winners this season—1, Desmond (dead); 2, Sundridge (exported); 3, William the Third; 4, Roi Hérode; 5, Rock Sand (in France); 6, Gallinule (dead); 7, Spearmint; 8, Isinglass (dead); 9, Picton; 10, Tredennis; 11, Santoi; 12, St. Frusquin. As sires of yearlings—averaging over 1,000 guineas at Doncaster—1, Desmond (dead); 2, Grey Leg; 3, Spearmint; 4, William the Third; 5, St. Frusquin; 6, Bayardo (his first yearlings); 7, Cicero; 8, Sans Souci II. (in France); 9, Isinglass (dead); 10, Roi Hérode (bred in France); 11, Forfarshire; 12, Symington.

Next week we shall have to make a last and serious attempt to solve the problem offered by the weights allotted to the probable runners for the Cesarewitch; meantime it may be as well to note that on his running with Junior in the Ebor Handicap and with Dormant in the Rufford Abbey Handicap, Charlton (6st. 7lb.) appears to possess a reasonable chance, and it is moreover in his favour that, winning or losing, he will not be the object of financial manoeuvres. As the winner of the St. Leger, Night Hawk (7st. 11lb., a 10lb. penalty included) looks attractive, but he needs to be a good three year old to win, favourably weighted though he seems to be, and it may be as well to remember that not since 1820—when that good horse, Robert the Devil won the race—has a winner of the St. Leger won the Cesarewitch. Robert the Devil, by the way, won with 8st. 6lb. in the saddle. Such as Fiz Yama (7st. 7lb.), Redwood (8st. 3lb.), Wagstaff (7st. 12lb.), or his stable companion, Florist (7st. 11lb.), Aurette (7st. 2lb.), and very possibly Junior (9st.), are likely enough to become prominent in the betting, but at the time of writing Charlton appears to me to represent a fairly sound "each way" investment.

TRENTON.

## THE NEW LAW OF ANCIENT MONUMENTS.

THE readers and correspondents of COUNTRY LIFE have given such great aid to our vigilant attitude with regard to ancient buildings threatened with destruction or "restoration" that they will rejoice with us in the passing of the Ancient Monuments Consolidated and Amended Act of 1913. Considering the far-reaching provisions of this measure, it is characteristic of the general apathy on the subject that so little reference to the new order of things has appeared in the public Press. It is worth while, therefore, to describe in brief the new protection afforded to ancient monuments. First of all, what is a monument? The Act defines it as "any structure or erection other than an ecclesiastical building which is for the time being used for ecclesiastical purposes." The expression "ancient monument" includes any such thing "the preservation of which is a matter of public interest by reason of the historical, architectural, traditional, artistic, or archaeological interest attaching thereto, and the site of any such monument or of any remains thereof, and any part of the adjoining land which may be required for the purpose of fencing, covering in, or otherwise preserving the monument from injury, and also includes the means of access thereto." The broad purview of this definition is all to the good, but for practical purposes the Act elsewhere excludes from its provisions a structure which is occupied as a dwelling-house by anyone other than a caretaker. The Act is divided into four parts. Part I. provides that the Commissioners of Works or any local authority may purchase by agreement any ancient monument, and the sale will be governed by the provisions of the Land Clauses Act. Either the Commissioners or the local authority may also accept a monument by deed or bequest. Part II. deals with the guardianship of monuments which are to remain in the possession of their

owners. An owner may entrust such guardianship either to the Commissioners or to a local authority, always provided it is not a "lived-in" dwelling-house. He will then cease to be responsible for the maintenance of the monument, which will be the duty of its new guardians.

Part III. deals with measures of protection. The important new factor is the setting up of an Ancient Monuments Board. This will consist of representatives of the three Royal Commissions on Historical Monuments, of the Societies of Antiquaries of London and Scotland, of the Royal Academy and of other bodies, with additional members appointed by the Commissioners of Works, towards whom the new Board will stand in an advisory relation. If the Board or the Commissioners think that any monument is in danger of destruction or damage from whatever reason, they may then, if they think its preservation is of national importance, make a Preservation Order which will place the monument under the protection of the Commissioners. For eighteen months thereafter the owner will not be entitled to do anything to the monument without the written consent of the Commissioners, but the order will lapse unless it is confirmed by Parliament within that period.

Part IV. consists of various supplementary provisions with regard to preservation. The most important is that the Commissioners shall publish from time to time a list of monuments the preservation of which the Advisory Board regards as of national importance. If any owner of a scheduled monument proposes thereafter to demolish it in whole or in part or to alter it, he may not do so without giving notice to the Commissioners. If he neglects to do this he may find himself liable to a fine of one hundred pounds or to imprisonment for three months—an admirable provision. The privileges and responsibilities of the public have also been considered. They are to have access to any monument under public guardianship, provided that the deed transferring the monument included the owner's consent to such access. If anyone defaces a monument, he can be fined, made to pay damages, or sent to hard labour for a month. We may hope that this provision will strike terror into the hearts of those who employ their penknives in carving initials and the like. At present the Commissioners of Works enjoy the services of only one Inspector of Ancient Monuments, Mr. C. R. Peers, whose admirable work is known to all lovers of antiquity. They now have power to appoint others to aid them in the arduous and responsible labours incident to the working of the new Act. In future any owner will be entitled to invite the Commissioners not only to give advice with regard to the treatment of an ancient monument, but also to superintend the work of repair, whether such a monument is the subject of a Preservation Order or not. All this work must be done by the Commissioners free of charge, except for out-of-pocket expenses. Another provision of great value touches the question of new buildings. There have, in the past, been many instances where the beauty of an ancient building has been greatly prejudiced by the erection of a new building of discordant style in its neighbourhood. Sometimes this lack of accord has been due to the fact that local building bye-laws prevent the new building being erected in a harmonious style. In future, a local authority may relax such bye-laws. Another provision allows an authority to forbid advertisements if they prejudice the amenities of monument.

This brief outline shows how great a step forward has been made in a matter of vital import to the artistic interests of the community. It remains to be seen with what vigour the Act will be enforced. Much depends upon the Treasury. The machinery of guardianship and protection set up by the Act will need for its working the establishment of a competent corps of professional antiquaries. The labours of the Royal Commissions on Historical Monuments show that such men are to be found, and we hope that the Treasury will not hesitate to assent to their employment. Perhaps the great defect of the Act is that it gives no power of guardianship or protection to Church buildings used for Church purposes. This is important, for Deans and Chapters and the Parochial Clergy have been great offenders in the past. It was perhaps too much to expect that they should surrender any of their control over ecclesiastical buildings. Nevertheless, the right administration of the Act will build up a compact body of public opinion to which clergy as well as laity will become amenable in time. In the administration of the Act everyone may take his share, for when a monument is threatened, information can be laid before the Ancient Monuments Board with the request for enquiry, and, if the danger be great, that they shall move the Commissioners of Works to take action. Lord Beauchamp, as First Commissioner, is to be congratulated on having put the Act on the Statute Book. Incidentally, it strengthens his Department in the use of powers which belong in other countries to the Ministry of Fine Arts.

LAWRENCE WEAVER.





THE ebb and flow of life in London works sad havoc with its artistic and historic memories. The blue disc at 32, Soho Square is an altogether insufficient reminder to the wayfarer of its pristine importance as a former centre of scientific life, and of its own lasting artistic merit. If we were asked to show some foreign architect a typical instance of the vernacular style of London street architecture it would be to Sir Joseph Banks' old house that we should direct him. This is because the combination of

Joseph Banks, with whom 32, Soho Square will always be associated, was born in 1743 in Argyll Street, and belonged to a



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wood and brick is such a marked characteristic. The hereditary skill of the English in carpentry, which gave us the unrivalled medieval roofs of timber, was devoted in the seventeenth and eighteenth centuries to joinery work of supreme excellence. A Scotch artist once complained to the writer that those features which would be stone at home were only wood in London, implying by his tone a total want of common honesty. England, however, had wooden walls ashore as well as afloat, and they have left a lasting imprint on our architecture.

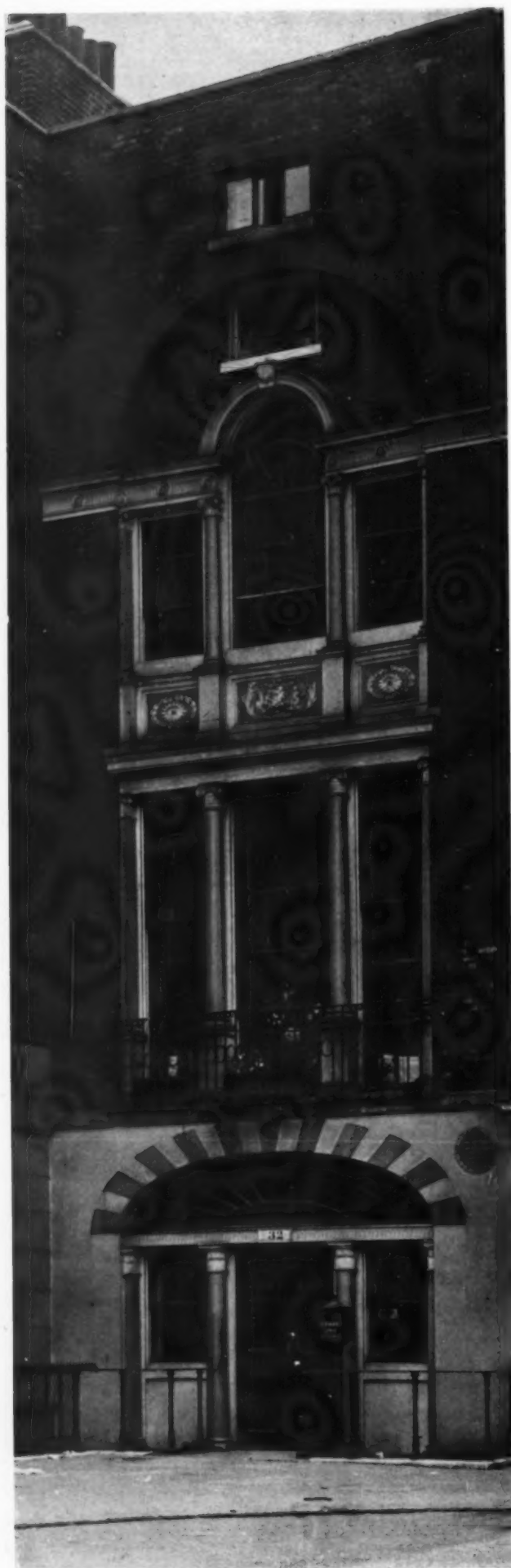


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Lincolnshire family which had moved to London. He was sent to Harrow at the age of nine, and at thirteen was at Eton. His first attraction to botany arose from observations made on returning from a bathe in the Thames and, Gerard's *Herbal* falling into his hands, he became henceforward a devotee of that promising science. Going up to Christ Church, Oxford, at eighteen, he left in 1763 and went to Newfoundland to collect plants. The great opportunity of his life was his voyage with Captain Cook in the *Endeavour*, five years later. The transit of Venus was observed in Tahiti, and in Australia he gave to Botany Bay its name from the number of unknown plants which he observed there. The kangaroo was then a novelty and not yet



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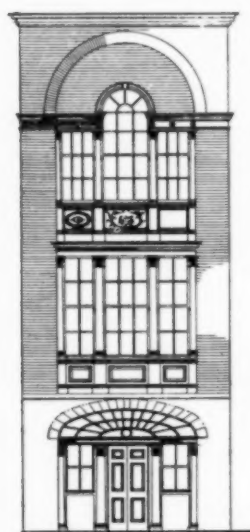
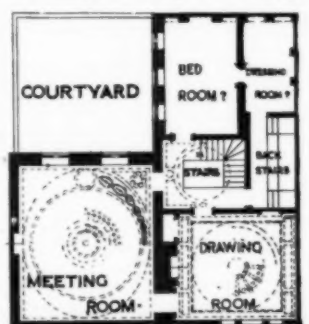


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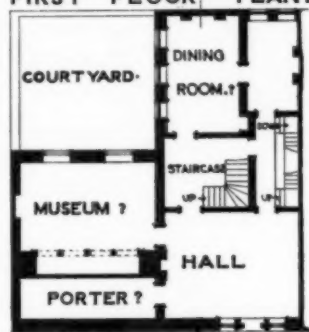
32, SOHO SQUARE

C.L.

promoted to be the emblem of a continent. New Guinea was next visited, and the Malay States. The return home was only accomplished in 1771, when Banks was made a D.C.L. of Oxford in recognition of his important labours and discoveries in natural science. It appears by the rate books that he began to reside in Soho Square in 1777. The Square dates from Charles II., and was begun in 1681. It was originally King's Square, but it is not correct that it was ever officially called Monmouth Square. That popular name arose from the Duke of Monmouth's residence in a large house on the south side, until his defeat at Sedgemoor in 1685. His house was demolished in 1773; it has been attributed to Sir Christopher Wren, but was foreign in character, and if like the work of any English architect, more in the style of Vanbrugh, or especially of Archer, for whom, however, the date would seem to be much too early. Evelyn spent the winter of 1690 in the Square, and Addison places Sir Roger de Coverley's town residence in the same fashionable centre. One of the characters in Shadwell's plays forces her husband to move from St. Martin's Lane to the more select and desirable locale of the Square. How far the tide has ebbed since those days is clear from the scents of jams or pickles which are forced on to our attention according to the season when we find ourselves in the region of Soho Square. Even as late as 1839 the Square is recorded as presenting "a very pleasing and somewhat rural appearance." On Joseph Banks' return in 1771 we may imagine him the explorer hero of the day, sought after and

32, SOHO  
SQUARE.  
PLAN.

FIRST FLOOR PLAN.

PLANS SURVEYED 1913-  
RESTORED TO ORIGINAL  
STATE.  
SOHO SQUARE  
GROUND PLAN  
SCALE FOR PLANS  
SCALE FOR ELEVATION

interviewed as the teller of strange and new travellers' tales. Accordingly it is curious that Dr. Johnson was unacquainted with the great naturalist's address, and writes to him through Sir Joshua Reynolds as follows:

*Perpetua ambita bis terra præmia lactis  
Hæc habes altricia Capra Secunda Jovis.*

Sir,—I return thanks to you and to Dr. Solander for the pleasure which I received in yesterday's conversation. I could not recollect a motto for the goat, but have given her one.

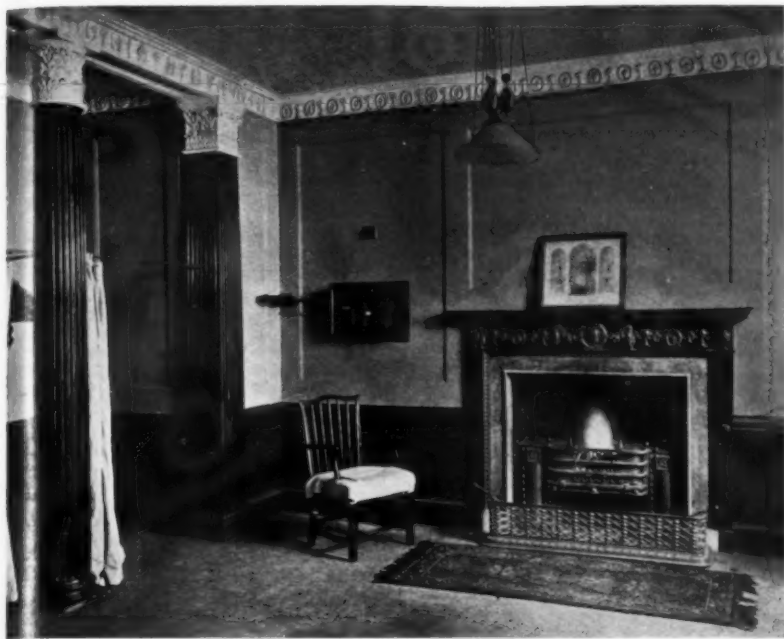
You, Sir, may perhaps have an epic poem from some happier pen than, Sir,  
Your most humble servant, SAM JOHNSON.

Johnson's Court,  
Fleet Street, Feb. 27th, 1772.

The acquaintance evidently progressed, and in 1778 Johnson writes to Langton: "Mr. Banks desires to be admitted; he will be a very honourable accession"; and again to Boswell, "We talk of electing Banks the traveller; he will be a reputable member of The Club."

Six years later Sir Joseph Banks was one of the pall-bearers at the historic funeral of the most outstanding literary man of the age. Banks married in 1779 Dorothea, daughter of William Weston Hugesson of Provender in Kent. He was made a baronet in 1781 and a Privy Councillor in 1797. His presidency of the Royal Society lasted till his death in 1820. As a set-off to these honours he was satirised by Peter Pindar, but Dr. Kippis in a pamphlet writes of him as





32, SOHO SQUARE: ROOM WITH COLUMNED RECESS.

follows: "The temper of the president has been represented as greatly despotic. Whether it be so or not I am unable to determine from personal knowledge. I do not find that a charge of this kind is brought against him by those who have it in their power to be better judges of the matter. He appears to be manly, liberal and open in his behaviour to his acquaintances, and very persevering in his friendships. Those who have formed the closest intimacy with him have continued their connection and maintained their esteem and regard. This was the case with Captain Cook and Dr. Solander, and other instances might be, I believe, mentioned to the same purpose." Sir Joseph Banks seems to have adopted a firm tone in the execution of his duty, and to have been very good to foreign men of science. Through him, scientific collections, captured by our warships during the great war, were returned to France. Personally brave, he seems to have been first in the boats at any landing in unknown lands. He died at Spring Grove, Isleworth, in 1820, and left a widow but no children. The tradition is that the house in Soho Square was arranged, if not built, specially for the meetings of the learned men of the time. It was, in fact, a veritable focus of the science of that age. The plan of the building is of special interest on that account, and is extremely well adapted for the purpose. The original names of the rooms are not definitely known, but have been tentatively suggested on the special survey plan that has been made for this article. The site is a very difficult one, being in the angle of the Square, and it has been most skilfully turned to account. When all the facts are considered it seems more than reasonable to assume that Robert Adam was the architect and that the idea that it was by one of his pupils or imitators is needless. At the same time in every period there are very able artists whose work does not happen to bulk largely in the eye of their contemporaries and, by an unhappy injustice of history, comes eventually to be classed with that of the reigning favourite to whom the gods have granted a larger guerdon of immortality. It was in 1874 that the present tenants of 32, Soho Square, the Hospital for Diseases of the Heart, came into occupation, and as they have built a new hospital, the future fate of this fine London house may soon become a matter of anxiety. It would be lamentable if, some day, the house-breakers arrived and it quietly disappeared, like many another London architectural treasure. It would be an ideal home for one of the smaller learned societies, or, as a special museum of the eighteenth century in London, might continue as a priceless record of that golden epoch. Remarkably few alterations have been made. A few modern partitions, which have been omitted on the plan, could easily be removed, together with a lavatory annexe which was required for hospital purposes. Otherwise, the house is substantially in its original state. A drawing made by the writer as long ago as 1887 shows that the first floor windows have at some more recent date been cut down to the floor line, but there do not appear to have been any other changes. In this drawing a cornice was restored, as a suggestion of how the design was originally terminated at the roof line. There is no final evidence on this point. In the interior, the hall is suitably simple. On the left is a room with a columned recess, which it is suggested on

doors in  
woodwork  
with inlay  
marquetry  
frieze and  
pilasters. The  
back room has  
a good wood  
mantel-piece.  
It is unquestionably a  
unique town  
house of the  
mid-eighteenth  
century, and its  
future must  
be closely  
watched by  
all who have  
any real interest in the past history of London, and in the memories of its distinguished citizens.



SIR JOSEPH BANKS.

ARTHUR T. BOLTON.

### THE LAND OF THE AUTUMN CROCUS.

THE arrival of the new Baedeker's *Switzerland* at this time of the year takes the mind to one of the jolliest holiday lands in Europe. What a wonderful country it is! In winter and summer, in spring and autumn, in all its varying moods, it is an Eldorado for the lover of the hills; indeed, it is only while the snow melts cheerlessly, the mountains are cut off by cloud banks at the fifteen hundred foot level, and the rain pours down on the lakes, that it loses its fairy character and becomes debased to the desolation of drearier countries. Even the little red Baedeker, with its long, careful and exact service to the generations of tourists, a very Martha among guide-books, is invested with something of glamour; the terse, lucid sentences describing route and hospice, the pithy comment on hotel and place, which aided the traveller so much at the time, bring back sun and deep sapphire sky, broken by dazzling peaks, the wonderful ring of snowy summits seen from the Gornergrat, the magnificent perspective from the Matterhorn *arrête* the Schwarzersee set like a jewel far below, and the triple crown of the Monte Rosa range dominating the vast expanse of the Gornerglätscher, while deep in the valley, felt but unseen, lies Zermatt with its pastures strewn with purple autumn crocus. In the short notes of Baedeker lies many a romance and dark mystery. The pageant of a nation's history is called before one by a word; and herein lies the virtue of Baedeker; it is so essential, so packed, so condensed. All that one wants is there, but nothing superfluous, nothing useless. A good guide-book writer is like a good dramatist; he must suggest so that the reader can create the scene for himself, while the guide supplies the key to the interpretation. It is in these respects that the Baedeker books excel; their test comes when one travels in the country with them, and afterwards, when one glances at a panorama of, say, the Mont Blanc chain and the whole flashes before one's eyes, as it was, may be, during a ski descent from the summit of the Brévent, the valley in darkness, save for the twinkling lights of Chamonix, the moon rising in splendour and lighting the virgin snowfields on Mont Blanc, the silence only broken by the whirr of the ski. This, the twenty-fifth English edition of the hand-book to Switzerland, has been very carefully revised, and some new maps have been added. We note that some portions have been condensed, for the volume would otherwise have become bulky through the addition of new matter, while many alterations have been made which were necessitated by the rapid growth in many of the touring centres and by ever-changing fashion, for each generation looks on Switzerland from a fresh view point.

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## XVIII. CENTURY FURNITURE AT HORNBY CASTLE

EXAMPLES of rare late seventeenth century furniture from Hornby Castle were illustrated and described in COUNTRY LIFE of March 30th, 1912, and the further specimens we now reproduce show great excellence of quality and are very representative of the best workmanship of their time. In the walnut settee (Fig. 3) of about 1714, the rough and picturesque splendour of the tall back seats of the preceding reigns has given way to a more useful and portable form; the arms are open at the sides and the broad cabriole legs, in spite of assuming the new requirements of elegance, possess a certain nobility and strength which disappeared under the elaborated treatment of Chippendale's school. It is, however, interesting to notice that the acanthus edging to the arm supports remained as an ornament throughout the first half of the century; but the beautiful open treatment of the shell on the legs, with the shell pendants to the seat-rail, show how a motive in its earlier stages is purer than in its later developments. The backs of these settees were still fairly high, and the open arms often padded, as in the example; it has evidently been re-covered with some crewel hangings of the period, and the linen ground forms a poor substitute for the elaborate needlework backs and seats usually found on these settees.

Fig. 4 is a chair belonging to this suite, the splat and uprights of the back being veneered in fine burr walnut; where the former joins the seat rail the treatment of the "shoe" is

ingenious and ornaments the otherwise bare appearance of their union. This type is by no means uncommon; but it is rare to meet such a combination of strength and style. In the same room hangs a mirror (Fig. 5), a few years earlier in date than the chairs. The frame is of glass, set in gilt-reeded mouldings, decorated with strapped panels in Louis XIV. design of gold on a ground of translucent ruby. The effect is very beautiful, the treatment being reminiscent of the "verre eglomise" made at the end of the sixteenth and beginning of the seventeenth centuries. This effective decoration, which entailed a marvellous neatness of execution, was also frequently used for the tops of small tables, generally with the design in gold on a black ground, but sometimes in green, blue or, as in this instance, red; but when in colour always translucent, resembling the depth and quality of transparent enamel. A growing desire for brightness in Anne and early Georgian decoration advanced the taste for mirrors in glittering glass frames to accompany the gilt furniture, silver and crystal chandeliers, china and the brilliant Genoa velvet hangings that furnished the walls of state rooms in important houses. The dining-rooms appear always to have remained dignified and comparatively severe in treatment. This appreciation of colour may have suggested the lacquering or painting of the set of armchairs and stools given in the coloured plate (Figs. 1 and 2), although they were no doubt originally made as gilt furniture in Anne's reign. The armchairs are of "X" shape, and more curious than beautiful; the surfaces of the legs are carved



FIGS. 1 AND 2. RED AND GOLD LACQUERED ARMCHAIR AND STOOL.

with a Louis XIV. pattern, so much adopted in England at this time, and the balustered stretcher resembles that found on gilt Anne furniture of about 1700, the outward flattened scroll of the arms being of this same period; the present cover-

cabinet illustrated in COUNTRY LIFE of April 19th, in conjunction with this set of chairs and stools, must have formed the furniture of one of the elaborate bedrooms at Kiveton. Great daring prompted the design of Figs. 6 and 7, which were probably contemporary with the well known lion mask leg of 1722 to 1727, a time



FIG. 3. WALNUT SETTEE.



FIG. 4. HOOPED BACK WALNUT CHAIR.

ings were probably put on when the chairs were painted red and are made up from a fine piece of early sixteenth century silver and rose damask mounted on rose taffetas. The set of stools possess their original covering of rose watered silk with a border and panel of silver embroidery. They were evidently intended to be placed against a wall, for one side is square-cornered and the ornament is not continued all round the legs; the curve of these is most elegant, the feet, with their acanthus decoration, resembling the small contemporary gilt tables. The eccentric and unusual shape of the chairs shows

one of the many departures from an accepted fashion. A beautiful red lacquer toilet glass, also at Hornby, and the red lacquer

when this animal's head and legs formed such important features in furniture and decoration; the carver evidently determined to go further than his fellow-craftsmen in reproducing the shaggy tufts of hair and muscular development of the knee, hock and fetlock joint of the lion, and the effect is one of great strength. The dark Cuban mahogany in which they are worked now resembles bronze. The back legs are quite simple, and the sides of the back of Fig. 7 show faint traces of the earlier hoop shape. The armchair (Fig. 9) discards any attempt at curve, and shows the lines of the new French chair just then introduced as a fashion into England; the arm supports slope backward, to accommodate the enormous hoops and coat skirts of George I.'s time, and are faced with a bold husked pendant. The crimson damask with which most of the set are covered is contemporary in design. There are four armchairs to this magnificent set, which form the furniture in the Canaletti Room, a small withdrawing-room hung with pictures by that master.

The armchairs, Figs. 8 and 9, some thirty years later in date, present a very different appearance, and it is interesting



FIG. 5. MIRROR WITH DECORATED GLASS FRAME.



FIG. 6. MAHOGANY LION-LEGGED ARMCHAIR. FIG. 7. MAHOGANY LION-LEGGED CHAIR.



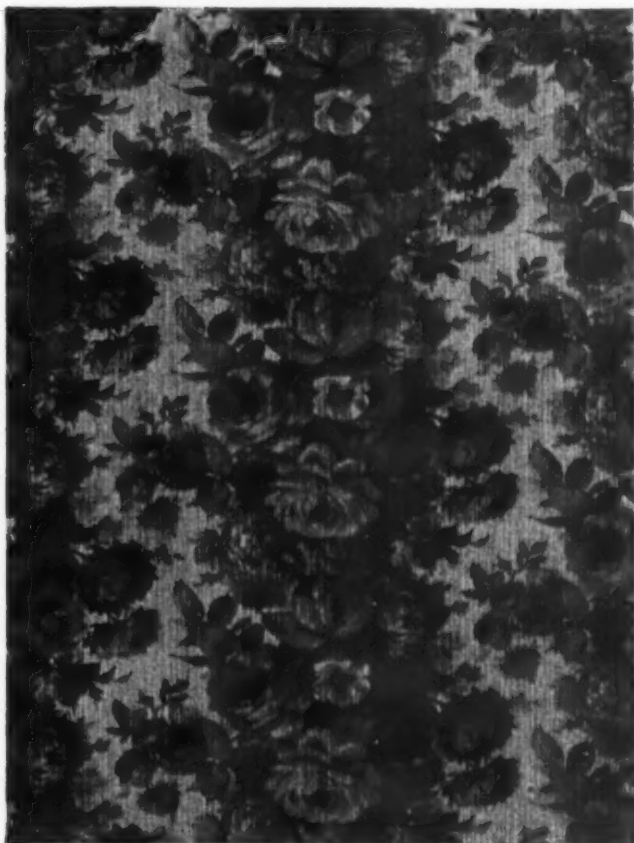
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to notice here the evolution that had been gradually effected by the innumerable novelties produced by Chippendale and his school. Fig. 9 shows the last relics of the shell motive found on the legs and seat-rail of Fig. 3, but the ball and claw, lion's paw and club feet have given way to the scroll foot and shape of the back with its wings and deep seat adopted from France; the carving is rather uninteresting, flat and gilt. The set consists of three sofas and about twenty-four chairs, all being covered in rose and cream watered tabouret. Fig. 8 is another type that gives a charming variety in so large a number. Scattered through Hornby are delightful specimens of bedroom mahogany furniture, such



FIGS. 8 AND 9. MAHOGANY AND GILT ARMCHAIRS.

FIG. 10.  
TWELVE-SIDED TABLE WITH GREEN  
PORPHYRY AND LAPIS LAZULI.

as the escritoirs, Figs. 11 and 12, with their lattice-work superstructures for china and their simple pretty brass handles of 1760. In Fig. 12 the delicate wave pattern of the gallery is particularly effective, forming a clever contrast to the larger yet perfectly-proportioned trellis of the back and sides. In Fig. 11 a bracket to support a vase forms an important feature and finish to the top rail. In both instances, the two

PORTRAITS OF ARTHUR, PRINCE OF WALES, HENRY VIII. AND  
MARGARET, CHILDREN OF HENRY VII.

are united near the feet by a straight cross-ribbed stretcher, painted and gilt to match the frieze. It is an eccentric piece of furniture, with English taste at its decadence, yet preserving a certain definite style with perfectly sincere purpose. Fig. 13 is of about the same period, although more ordinary in construction; the lines

FIGS. 11 AND 12.  
MAHOGANY ESCRITOIRES, WITH LATTICE-WORK SUPERSTRUCTURES FOR CHINA.FIG. 13.  
PAINTED AND GILT TABLE, WITH MARBLE TOP.

top drawer-fronts form writing-flaps enclosing a series of small drawers. Among the Adam and Pergolisi furniture, two small tables are selected for illustration. Fig. 10 is of late Adam design, where the top is twelve-sided, composed of a centre panel of green porphyry surrounded by a key-patterned border of black marble on a white ground, bordered with bands of lapis lazuli; the frame of this brilliant combination is decorated with honeysuckle, and V-shaped acanthus leaves, thus in relief, gold on an olive green ground; the legs, though straight at the top, have a rather elaborate outward curve and



and motives here are suggestive of Louis XVI.'s taste, and though the influence of Robert Adam is recognisable, the thoroughness of his design and proportion is not apparent; the surface was originally gilt, but Early Victorian taste has painted and grained this in imitation of bird's-eye maple, a favourite recipe in those times for all householders in search of cheap, cheery decoration. Last, but not least, among the many interesting relics of the past at Hornby Castle, is the elegant little picture by Jean Gossart, containing the portraits of Prince Arthur and Prince Henry with their sister, either Margaret or Mary, the children of Henry VII. A corresponding painting of this group exists at Hampton Court Palace, and it is difficult to say which is the original canvas. The little Henry foreshadows in his face the traces of complacency and cruelty that so distinguished his later years, while Arthur, his elder brother, as heir to the Throne, occupies the central place and shows very distinct intelligence in his expression. Mabuse was in England at this time, having been shipwrecked near Southampton when journeying with Philip le B. between Flanders and Spain. PERCY MACQUOID.

## OVER FIELD & FURROW.

### THE DEVON AND SOMERSET.

THE chase from Winsford Hall was, if not a great hunt from the rider's point of view, nevertheless, a most interesting study of the devices of the hunted deer and of the fact that for the hunted stag the most direct methods are the best. The stag on the previous day accepted the situation, and, going straight away from Woolhanger to Badgeworthy, not only pleased the followers by giving them a first rate gallop over some of the best of the forest, but saved his own life by fairly beating the hounds. On the other hand, the Winsford stag tried every device to avoid being hunted, and at last fell a victim to his own exaggerated cunning rather than to the skill of the huntsman or the pace and perseverance of the hounds. To begin with, the big stag had two younger deer with him, and these he kept close to him as long as it was possible. When these were got rid of, the pack was laid on. Then the stag roused three hinds, and, contriving to leave them in front of the hounds, slipped down to the water, and certainly gained time. Hounds had to be held down stream before a hound spoke to his foil at Tarr Steps. Time after time this big stag found fresh deer, and each time Tucker saw through his tricks and brought hounds up to the hiding-place of his quarry. On each occasion the stag went off "fresh found," with the pack close after him, and each time he had a bursting gallop to get clear. Gradually the other stags were driven out, and the hunted stag was alone left in the woods. The hounds had always a useful scent to help them, and though the stag dodged and twisted from one hiding-place to another, his strength began to fail. The pack kept drawing closer and closer until at last they ran right up to him and he stood at bay for the last time. The fastest gallop of the week was that of which I have already written. Probably over Malmsmead to Badgeworthy the pace was faster than it has yet been this season, and only the well-bred horses could really live with hounds. No one grudged this bold, straight-going stag his life when he found a companion and then a substitute and had to be left.

### THE BADMINTON HUNT.

Beginning rather late on account of the dry weather, the Duke of Beaufort and his huntsman have been disturbing the cubs in Silk Wood and elsewhere and finding foxes as plentiful as usual. One of the factors in the making of the Badminton pack is the magnificent supply of foxes. It is only when huntsmen cannot kill foxes or a country is insufficiently hunted that we hear of too many foxes. The Duke and his huntsman can kill foxes with the pack we have tried to describe, so resolute, so hardy and so enduring are they. One thing I recollect of my own experiences in the Duke of Beaufort's country was that fox-hunting there was so full of incident. The Duke was hunting a cub the other morning with the dog hounds when the cub took refuge in a tree. The Duke of Beaufort has often found foxes in trees. There are, if I recollect right, several trees in the Badminton country which are almost as sure finds as a fox covert; but never before had he seen a fox taking refuge in a tree. But some readers may remember how last season I told, as it was told me by the Master of the New Forest, of a cub that took refuge in a tree, and was followed by one of the hounds on to the branch where it was crouching. In Silk Wood, the birth-place of Badminton fox-hunting, the Duke and Walters have found many cubs, and there was such cry there that one could recall the delight of Duke Henry when, more than a century and a-half ago, he heard his hounds give tongue to a fox in the covert. There was another day when hounds disturbed a badger, but left him alone;

the pack were on another line, and with characteristic Badminton tenacity they held to it in spite of distractions such as badgers or fresh foxes. Then, on another occasion, they found two foxes quite unworthy of the Duke's country, since they finally refused to run, but were bolted, only to slip underground at the first opportunity. The Duchess of Beaufort, the Ladies Diana and Blanche Somerset, and Lord Worcester (will he, like his father and grandfather, have a natural gift for the chase?) were out. The younger generation seem every bit as keen about horse and hound as we were at their age.

### THE FIELD-MASTER.

Numbers of Hunts are appointing Field-masters, but so far this step has not been very successful. The object of appointing a Field-master is that there may be less damage done by the members of the Hunt. If the Field-master is a first-rate horseman, he will, of course, be generally in front, and able, like Captain Forester or Lord Annaly, for example, to keep a thrusting field off the backs of the hounds. But the chief damage to farmers is done, especially in the Midlands, by the tail of the Hunt. The leaders have nipped over the fences and scarcely displaced a twig; but those in the rear of the Hunt have perhaps actually dismounted to make a fence practicable for persons of limited nerve. There is not the smallest doubt that pulling down a fence should be forbidden. "Either jump or go round" should be the rule, to which no exceptions should be allowed. But if the Field-master is to be of service in checking these delinquents, he must ride at the tail of the Hunt. Under these conditions few men would accept the position. Yet I think something ought to be done to stop this kind of damage. On the whole, while a Master or Field-master ought to check the doers of damage, the only real cure is in the improvement of the manners of those who hunt. What men want is an increased sense of responsibility to the Hunt of which they are members, and to the farmers whose guests they are. I do not think there is as much thoughtless damage done as there used to be, but there is still far too much. Offenders are known, as a rule. They should first be warned, and then warned off. After all, if you do not wish to ride straight, there is a great deal of sport to be seen by the help of lanes, bridle roads, gates, and what may be described as legitimate and established gaps. So far as the men at the top of the Hunt are concerned, I think few farmers find fault with the damage done by a man who accidentally tumbles through a fence; but a system of small fines for the reckless breaking of top rails or smashing of gates or hurdles might perhaps be instituted. Who is to inflict and collect these penalties? Most Masters would echo the cry of Mr. Jorrocks: "Where's my secretary?" Yet if the hard-working men who are honorary secretaries of Hunts read this suggestion, they may, not unnaturally, decline fresh burdens.

### CUB-HUNTING ITEMS AND INCIDENTS.

Scent is still very moderate. The Grove have, on the whole, been more favoured than other packs, and have had one or two days when hounds could do no wrong, notably at Sandbeck, where hounds raced and hunted with a useful scent Lord Scarbrough's good stock of foxes. The Meynell have not been so fortunate, and Mr. Milbank, the Master and huntsman, has had to work as hard to bring foxes to hand as ever he did in his late country, the Ludlow. In the meantime his hounds are learning to trust him, and are each day becoming more handy. I hear, by the way, that the Meynell Committee have raised the subscription, which entitles men to wear their justly coveted Hunt button, to 35 guineas, and that owners of five or more horses are to be asked to give £50 to the Hunt Fund.

### POINT-TO-POINT RACES.

The committee appointed by the Masters of Hounds Association will shortly meet the National Hunt Committee to discuss the rules put forth by the latter body for the regulation of these meetings. In the meantime the matter has been much talked of by hunting-people. The general opinion seems to be that the Masters of Hounds must stand out for the power to regulate their own point-to-point meetings. Many people look on the question as being almost vital to the welfare of the Hunt in certain districts. The Master and members of the Hunt are unwilling to part with an institution which, like the annual Hunt races, tends to good fellowship and good feeling between the members of the Hunt and the farmers over whose land they ride. They do not see that the disqualification of the men and horses who ride in point-to-point meetings would be a great disadvantage. The horses disqualified would be, in most cases, just those which are not desirable. We want our Point-to-Point races to be competed for by real hunters, and not by race-course cast-offs. In the same way, the qualified gentleman rider is not much wanted. The threat of disqualification would eliminate a large number of undesirable men and horses, both excellent in their way and at their own sport, but out of place at point-to-point meetings. X.

# ON THE GREEN.

BY HORACE HUTCHINSON AND BERNARD DARWIN.

## COUGHT WE TO CLEAN OUR IRON CLUBS?

"GOLF," the little weekly paper out of which *Golf Illustrated* developed, had a pithy epigram in its edition of September 5th, 1901—"the good golfer's manners are, as polished as his irons."

A cynical modern commentator might remark in this connection the growing custom among latter-day golfers to keep the heads of their iron clubs scrupulously rusty and uncleaned, and might find occasion to quote the epigram in support of his favourite theme that modern golfing manners show grievous deterioration. That is as it may. He is the kind of person with whom it is seldom well to fall into argument. He is apt not to play the game according to the rules of logic, but to adhere to his conviction in face of no matter what evidence in contradiction. What is of more practical importance is to consider whether there really is, in fact, any virtue in the face of the iron club thus left in its original state of rust and grime. There is some argument in its favour, and it is a practice which has been adopted by some very eminent and successful golfers. Perhaps the most notable person of them all is Mr. Jerome Travers, the great American player, who in the last Amateur Championship of the United States at Garden City seems hardly to have touched his wooden clubs at all, even off the tee, and perhaps to have regretted it when he did. But, of course, the great majority of players use the irons only for through-the-green and shorter shots, and it is from that point of view that the case has to be considered.

Now, the caustic critic of modern dirty manners, as he is pleased to call them, and of modern dirty-faced clubs may very well be reminded that the greatest player that ever lived in those days which he chooses to praise as the golden age of golfing behaviour, himself followed this fashion, that is regarded as modern, of leaving the faces of his irons unpolished. I speak of young Tommy Morris, and, in his opinion, the reason why, as he put it, so many amateurs mishit their iron shots was that the glitter of the polished iron insensibly attracted their eye back to follow it, and so took their glance away from the ball when they brought the club back in the first movement of the swing. That was his theory, stated in a form which did not flatter the amateur. I differ from so high an authority with diffidence, but I do not believe there is much in it. The eye has so much time in which to find its way back to the ball again, even if it ever were thus misguided away, while the stroke is in process of making, that even so there is no reason why it should not be fixed on the ball at the moment that matters—the moment when the club is coming back to the ball again. Let us pass that point, leaving it open, and come to another which, to my mind, is of more practical

import. The polished face of the club is evidently a slippery surface; the grimy face is very much less so. That, I think, is a position impossible to controvert. The grime must act more or less as chalk acts on the tip of a billiard cue, making the ball less liable to slip away from the cue. But does the golf ball ever have such tendency to slip off the face of the club as to make this consideration of any real value? That, as it seems to me, is the crux of the whole question, and in its answer the answer to the whole problem is involved.

I have to admit that for a long time, and for a great many years, I had my part rather with the scoffers at those who said that the ball was apt to slide off the face of a club, whether of wood or of iron; but I had a striking lesson in the slide-off on a very wet day when I was playing Mr. Hilton in the Amateur

Championship at St. Andrews. I am certain that my tee shot to the third hole slid off. Of course, I must have been hitting across the ball for this to be even possible, no matter what the state of the club face; but still, there was the slide. I am quite sure. Very much later I was amusing myself with painting the faces of iron clubs, mashies and niblicks, in order to stand out the impression made by the ball on the paint when strokes of different kinds were played with the clubs thus treated. Incidentally, as I was idly playing some pitch shots with the same mashie the day after, I noticed how surprisingly dead the ball was pitching. That led me to make some further trials of the shot, with the paint in this condition; for you will understand that, having been put on the day before, the paint had become "tacky" and sticky, not quite dry and yet not very moist. Then the reason why the ball pitched so dead off a face thus sticky occurred to me: surely it must be because the club took such a grip of the ball, not allowing any slip at all on the face! I am convinced that that was the reason. Now it is not to be supposed that allowing the rust and dirt to remain untouched on the face



LORD LURGAN.

of a club makes it anything like as sticky as when it is anointed with paint in just the condition that ordinary oil paint gets into when it is a day old; but at the same time it is impossible not to think that a rusty and dirty face must take a far tighter grip of the ball than one that is polished as smooth as emery paper can make it. And if the extremely "grippy" face, so to call it, can make the ball stop thus extremely dead on its pitch, it is likely that the moderately rough face would make it stop considerably more dead than would the smoothly polished face—always, of course, supposing the shot to be similarly played in all three cases. All this argument, therefore, seems to me to favour the method of the Amateur Champion of America, of Mr. Herreshoff, whom he beat in the semi-final, and of many a player on this side also.



of keeping the emery paper off the faces of the iron clubs. Moreover, it is certain that if the emery paper be not applied, the iron head will last a great deal longer; and this is an important point. We do not want to have to take to another club when our own familiar mashie or iron putter becomes too thin in the blade to serve us properly any longer. Yet the only alternative is to have weight soldered on at the back of the blade; which is seldom very satisfactory in restoring the right balance. The great argument, and the only argument that I can appreciate, against leaving the irons unpolished, is that they look so horrid. About that there can be no question. But is it a point that we can deem of any value in comparison with the working qualities? The answer to that must appear fairly obvious again: it cannot be allowed weight in a utilitarian age when the golfer's first purpose in going out for a game of golf is to win it. There are few men who will not prefer to win their match with a dirty-faced set of irons than to lose it with a clean set.

H. G. H.

#### LORD LURGAN.

DURING recent years, members of the House of Lords have performed with small distinction in the struggle of the links, and at least one of their number has secured a championship. It was at Samaden in 1910 that Lord Lurgan won the championship of Switzerland. As it happened, his opponent in the final was another peer, Lord St. Vincent, and a great match they had over thirty-six holes. Indeed, they had to extend it beyond the allotted distance, for it was only at the thirty-seventh hole that Lord Lurgan proved successful. He is a steady golfer in every department of the game, and he plays from scratch in the Parliamentary Handicap. The first peer to gain renown in the strenuous rivalry of modern golf was the Earl of Winchelsea, who, in the Amateur Championship at Sandwich a few years ago, beat Mr. S. Mure Fergusson, Mr. John L. Low and other well-known players, and reached the round before the semi-final. Since that, Lord Dalhousie has won the Parliamentary Tournament from a short handicap, so that, one way and another, the House of Lords might even

prove itself to be as strong as the House of Commons—on the links—if there were not too many players a side.

#### THE YOUNG MAN'S GAME.

A few weeks ago, an English amateur, in the person of Mr. C. A. Palmer, won the Irish Open Championship at the age of fifty-four. An American amateur has just secured the United States Open Championship at the age of twenty, beating in the course of the struggle Harry Vardon and Edward Ray. To an extent there is something in this condition of affairs which indicates the different attitudes towards golf in the United Kingdom and the United States. Here it is played by boys, but not with the same strenuousness as it is practised by youths in America. It is a sedate and solemn game, and, in such a pursuit, we are rather prone to expect our boys to keep their places in a position of inferiority to their seniors. The young hopefuls of America are encouraged in every way to make themselves perfect on the links while they are still at college. That is why the amateur championship of the States is usually won by a fellow of from nineteen to twenty-six; perhaps, too, it is why there has just been produced a hitherto unknown golfer capable of conquering two of the most famous of British professionals. If ever we have that long-discussed Britain v. America match, it will be strange to see our party, most of whom will be men of thirty or even forty, pitted against a collection of beardless youths, each little more than twenty years of age.

R. E. H.

#### MR. FRANCIS OUMET.

There are players, as we might think, who would deem that they had rather a big job on their hands when they went out to play the best ball of Ray and Vardon, but that does not appear to have been at all the view of the situation held by this young American amateur of twenty when he fared forth for the deciding round of the American Championship. He does not seem to have known, or to have shown, a tremor from first to last. With the scores all square, all round, at the turn the strain might be thought a trifle severe on the youngster; but it was the veterans that broke down under it. Five strokes—no less—in the last nine holes did this wonderful young player take off Vardon, and six off Ray. It is perhaps the most extraordinary finish that has ever been known in the history of golf. Nor is it likely that there will be any grudging of congratulation on an achievement so fine. Vardon, with characteristic generosity, appears to have been the first to give praise to the young player on his performance. Let us hope soon to greet him on this side and see his golf for ourselves.

H. G. H.

## KENNEL NOTES.

#### SOME REFLECTIONS ON JAUNDICE.

READING a letter the other week in which a correspondent complained of successive outbreaks of jaundice, attended with serious results, I set about enquiring further into a subject which is of considerable moment to many dog-owners throughout the country. In Mr. Henry Gray's exhaustive and able contribution on canine distemper (Hoare's "System of Veterinary Medicine") are some remarks opening up a wide field of speculation. Speaking of jaundice associated with distemper, the writer observes that "the etiology and pathology of this type of distemper require to be investigated. At present it does not seem possible to differentiate it from the malarial form of jaundice occurring in the dog, as the symptoms and post-mortem lesions are similar in both. Indeed, it is permissible to doubt the connection between this enzootic form of jaundice and distemper until some definite knowledge is forthcoming on the subject." When we hear of several cases occurring in a kennel at the same time it makes one wonder if this is not the tick-borne form of the disease, cases of which are known to have occurred in France and Italy. In response to a request of mine, Mr. Gray has been good enough to furnish me with some notes on the disease, which I am sure will be of much interest to my readers. "The common form of jaundice in the dog," he writes, "is of specific origin. Some writers attribute it to a special form of distemper, but a quarter of a century's experience in London has caused me to throw grave doubt upon that view. Of several thousands of dogs suffering with distemper I have never seen but one or two affected with jaundice in London, and these few cases were mild and recovered. In the post-mortems I have made on dogs sent from the country I have always found the lungs more or less congested in a peculiar manner, and the gastro-intestinal mucous membrane the seat of catarrh. If dogs are destroyed early in the attack, before the disease has got a hold on them, the lungs and bowels appear normal, which they would not do if they were the cause of the alleged obstructive jaundice. Jaundice, however, is only a symptom of some blood disease, and the lesions are absolutely identical with those observed in the malaria piroplasmosis, redwater or malignant jaundice of dogs seen in Europe, Asia and Africa and transmitted by certain varieties of ticks. It was, until its true nature was discovered by French veterinary surgeons, thought to be a form of distemper. In England I have made a few examinations of the blood, but always failed to find the piroplasm; but it is well known that the organism cannot always be found unless an inoculation of the blood is made into a healthy susceptible dog, when the parasite is generally observed as soon as there is a rise of temperature."

Being anxious to know what steps should be taken to determine if canine piroplasmosis exists in this country, I asked Mr. Gray where an examination could be made of dead animals, and he replies that the matter should be taken up by the Royal College of Veterinary Surgeons, Camden Town, of which Sir John McFadyen is the distinguished principal, or the Board of Agriculture and Fisheries. The malarial jaundice being effectually combated by a subcutaneous injection of a saturated solution of trypan blue, Mr. Gray considers that if British jaundice responded to such a treatment it would be reasonable to suppose that the two forms are identical. A strong case for further enquiry along these lines is made out from a knowledge of the fact that the disease generally appears in sporting kennels, the inmates of which largely work in districts where ticks (woodlice) abound. The effect of the tick-bite does not follow immediately, an interval of a week or more usually elapsing before symptoms are manifested. Dogs do not always exhibit a jaundiced appearance, many becoming pallid and weak, and a number pass red water. Some show catarrhal symptoms similar to those of distemper. Mr. Gray adds: "Jaundice is a disease of the country, not of the town. If distemper and gastro-enteritis were a cause, surely it should be prevalent in London. Dog owners should take up this question. The Kennel Club and other societies might get up a subscription list and approach Sir John McFadyen or the Board of Agriculture. It is a question that requires ventilation, only dog owners as a whole must endeavour to help themselves."

#### A PLEA FOR RESEARCH.

This seems to be a very sensible suggestion. As a matter of fact, we are a long-suffering class, with much of the British aptitude for grumbling without actually taking vigorous action. Distemper is the most glaring case in point. What has been done in the way of organised effort to investigate the disease? Independent investigators have been at work without receiving much encouragement, at the most a tepid interest being shown in their proceedings. Some years ago the Masters of Foxhounds Association employed a bacteriologist to study the question, and the Board of Agriculture Commission has been in existence several years without making a Report. Meanwhile, the canine community pays a heavy toll yearly to the dread disease. I much fear that the majority of us are largely indifferent about scientific research in any form, but it has got to come. As long ago as 1896 Mr. Gray recorded his observations on the post-mortem lesions of the British malignant jaundice, before the post-mortem lesions of malarial jaundice had been described, and it is striking to note that they are identical in the two forms.

A. CROXTON SMITH.

## SOME RECENT BOOKS.

**Bendish: A Study in Prodigality**, by Maurice Hewlett. (Macmillan.) LORD GEORGE BENDISH is Mr. Hewlett's name for Lord Byron, and the nature of his study will be apparent from the resulting word, "Prodigality." Undeniably Byron was a prodigal—a prodigal of his material as well as his mental resources; but we doubt if that is a fact so exceptional as to justify the title. Harder to explain is the current of rebellious thought which passed through the Europe of his day, of which thought he was the interpreter. Mr. Hewlett does not care to stir these depths. His roaring egotist of a poet might have appeared at any time or under any circumstances, the great cold Duke of Devizes (or is it Devices?) ought without device to have received his own name of Wellington, and as pictured is no peculiar product of the time. Equally true is this of Tom Moore, Leigh Hunt and the others. We get the personalities absolute, not as moulded to suit the times in which they lived. Mr. Hewlett is but following the example of Thackeray, and nowhere does his style betray closer study of that master of prose. What Thackeray tried to do with the Georgian Era, Mr. Hewlett attempts with the reign of William IV. The book is entertaining, but unsatisfying. It makes one doubt the possibility of welding so many real characters into a work of imagination. When a novelist has once conceived the idea of an original character, he naturally invents incidents and conversations that will help to round off his creation; but if he takes the *dramatis personæ* of a time, his fancy is hedged in by a boundary of fact. The language and character of the Great Duke, for instance, are on record, and the author's intention must always be brought into conformity with them at the risk of failing to enlist the sympathy and convince the judgment of the reader. It was yet bolder to attempt the presentation of Lord Byron. Here is one of the most extraordinary intellects England has produced joined to a singularly strange, self-contradictory character. Mr. Hewlett has caught the weak points but missed the greatness of his subject. The book will provoke argument and disagreement, but it will be read. It is a fascinating experiment, and certain passages of wit and comedy could not be bettered.

**How I Became a Governor**, by Sir Ralph Williams, K.C.M.G., with map and illustrations. (John Murray.)

IF Sir Ralph Williams is half so entertaining a companion as the record of his life (and there is no reader who will doubt it!) he must have many friends in different parts of the world. Not often does it fall to the lot of a reviewer to read so entertaining a volume. The majority of novels are dull beside it. And it is also much more than entertaining. It is the record of a fine life's work, and there is no Englishman who reads it but will feel proud that he is a fellow countryman of the author's. Sir Ralph has been Governor of Newfoundland, British Agent in the Transvaal, Resident Commissioner of the Bechuanaland Protectorate and Governor-in-Chief of the Windward Islands. Of good Welsh family, he went out to Australia as a boy, whence he drifted to South America, returning to England after many adventures. His marriage was succeeded by a trip to Quebec and various other places, all of which makes entertaining reading. The turning point of the author's life came in 1882 after reading Selous' "A Hunter's Wanderings in Africa." This resulted in a voyage to South Africa and a trek through then unknown country to the Victoria Falls. There is no space here to recount the adventures which befel the author, his wife and little son, nor the incidents of their safe return to London. Soon Sir Ralph was off once more; this time with the Bechuanaland Expedition. His associations with Rhodes, Kruger, De la Rey and Lord Milner make absorbing reading. That portion of the book which deals with South Africa, the difficulties and dangers which befel the author as British Agent at Pretoria, before the war, and later as Resident Commissioner in Bechuanaland is perhaps of the greatest interest, though there is not a page in the volume which would have been better omitted. Sir Ralph pays a generous tribute to all who worked with him, white men and natives, especially to the Basuto police. Some of these latter accompanied him on his journey across the Kalahair when on his way to try the great Batawana case, the most exciting incident in his strenuous career. We leave this chapter with a sigh. In the Windward Islands the Governor's dominating personality quelled serious riots at St. Lucia, and he left them, not without some regrets, for his last official post, the Governor of Newfoundland. Lack of space alone prevents fuller comments on this delightful book. Sir Ralph is an Imperialist, and he looks at things in a broad-minded, imperial way; his comments are shrewd, his criticisms severe but just. It is written with a keen sense of humour. Its pen pictures of men now living are vivid and distinct. Those who love a tale of adventure will read it; those who enjoy a laugh will read it; those who wish to study the making of contemporary history will read it; there are none who will not learn something from it. The dedication, "To her who has shared all my wanderings for thirty-eight years, and who gave her all that I might prosper, my wife," should add to Lady Williams' pride in her husband.

**The Modelling of Red Deer Heads**, including Stalking Records and Illustrations of Mounted Heads, by Peter Spicer and Sons.

THIS is an attractively got-up little volume, containing excellent reproductions of the taxidermist's art. It includes a "Review of the Stalking Season of 1912," by H. Frank Wallace, which has been reprinted by permission of *COUNTRY LIFE*; a map of the deer forests (though this latter is inferior to that in the "Sportsman's Guide" and is on too small a scale to be effective); photographs of some well-known heads, including that shot at Ardverikie some years ago, we believe by Lord Tankerville, which was sent to Messrs. Spicer to be remounted; and instructions for despatching trophies. A list of heads and measurements received by the firm in 1912 for mounting is also given, some notes on the choice of a rifle, and a short article on the "Modern Art of Taxidermy" by Gilbert H. Spicer. We congratulate the firm on an attractive publication which will enhance their already high reputation.

**Subsoil**, by Charles Marriott. (Hurst and Blackett.)

IT is improbable that Mr. Charles Marriott will find for *Subsoil* as many readers as his book deserves. Here is a work of a very fine order; but so elusive and subtle is the author's intention and his manner of conveying that intention, that the novel is destined to be appreciated only by the few. Hugh Sutherland is

an artist not altogether satisfied with his achievements; he is also a thinker and a psychologist. Engaged to Sylvia Bradley, he finds himself in no great haste to marry her; nor is she unwilling to await his pleasure in the matter. After a period abroad, Sutherland returns to England, only to break to Sylvia his intention of spending some months in Cornwall in the pursuit of his art. While in the West Country he falls in with Loveday Rosewall, a woman who interests him curiously, but for whom he has no tender feelings of which he is aware. He returns to London with new ideas simmering within him, and under the impulse of an irresistible spirit which he himself but vaguely understands, he begins to set in train a reform in art. His intention is to break down the barriers between the people and the little self-appointed coterie of admirers who would arrogate to themselves the sole powers of appreciation of beauty and to simplify art so as to bring it within the intellectual grasp of the multitude. Very cleverly does Mr. Marriott take us into the mind of his chief character, and so closely does he analyse and demonstrate, it may hardly be that there is a chance left for the imagination to play with. It is all very intricate, very clever and just a little too obscure.

**The Judgment House**, by Gilbert Parker. (Methuen.)

SIR GILBERT PARKER gives us full measure pressed down and running over in *The Judgment House*. Jasmine Grenfel, at the story's opening, is the centre of interest. Three men are quickly drawn intimately into the problem of her life—Ian Stafford of the Foreign Office; Rudyard Byng, a South African millionaire; and Adrian Fellowes. Practically engaged to the first, Jasmine Grenfel is attracted by the personality and millions of Rudyard Byng. The time is that of the Jameson Raid, and with the marriage of Jasmine to Byng the scene changes to South Africa. An extremely dramatic and engrossing story follows, a story that holds the attention not so much by force of its literary ability as by the certainty with which the action of the plot moves. Here is a novel full of movement and life, sensational, it is true, but marked by such knowledge of character and experience of men and women as must hold the reader fast from start to finish. An absorbing book.

**The Garden Without Walls**, by Coningsby Dawson. (William Heinemann.)

IF this be a first novel it is a remarkable one. There are several excellently drawn characters, and the sense of reality is so well conveyed that it is impossible not to conclude that in part the tale is autobiographical. Excellently as the author has managed the character of Dante Cardover, with his impressionability to women, his unsuccess in love affairs, his cleverness mingled with a certain spiritual stupidity, the minor actors in the book are the best. There is, for instance, Grandmother Cardover who keeps the ship-chandler's shop in Ransby, who glories in her grandson's kinship with the locally great family of Sir Charles Evarard, and yet has a certain quiet self-respect of her own which has nothing of servility in it nor yet of pretension. Uncle Obadiah Spreckles, too, lives most assuredly; he is what Grandmother Cardover calls a "spuffler," a kind of amiable windbag, and yet is to the little lad of the novel's opening a comrade in the true sense. The book is a long one; but there is not a word too many, and the impression of reality is so strong that it might be a true narrative we are reading, save, possibly, for the incident of Fiesole. This author promises to make a name for himself; there are occasional faults in style, but these suggest only immaturity; and the general effect of the book is to leave upon the mind of the reader a persuasion that here is true artistic understanding and no ordinary capacity to judge the value of material and put it to the best use.

**Richard Furlong**, by E. Temple Thurston. (Chapman and Hall.)

THE charm of such a novel as *Richard Furlong* lies more particularly in the attitude of mind of the writer than in any quality with which his characters are invested. It is impossible not to be interested in, or feel sympathy with, the whole of his gallery of portraits, big and small; and this in spite of any unpleasant features betrayed to us by their creator. As a matter of fact, the halo of a delightfully sentimental romance is the common property of them all. We do not cavil against this eminently successful mode of treatment; we can predict that it might cloy in any other author; in Mr. E. Temple Thurston we accept it with ready gratitude. After all, there is romance in the world, if you are on the look-out for it; there is philanthropy, too. Mr. Thurston's *Richard Furlong* is a very fortunate young man; when all is said and done, besides, there is a very wholesome moral. The story of his cheery uphill fight against odds, his misfortunes and disappointments, and his love for Constance Baldwin, makes for comfortable reading and a pleasing agreement with the excellent Dr. Pangloss that "all's for the best in this best of best possible worlds!"

**Horace Blake**, by Mrs. Wilfrid Ward. (Hutchinson.)

IT is possible that had Mrs. Wilfrid Ward condensed certain parts of an extremely clever novel, in which she has devoted herself to giving us a close study of a dramatic genius, our interest in her subject would not have wavered from time to time. Excellent as the study is—and there is a thoroughness and forcible grip in Mrs. Wilfrid Ward's attack on qualities in Horace Blake that repel, as well as a delightful sympathy with and understanding of those that attract—there are moments when the temptation to allow our boredom to master us almost overcomes our real admiration for the courage that has prompted the engrossing task. The first part of the book is the best; the two that follow, treating, as they do, with the period after Blake's death, are in a sense something of an anti-climax. It may be argued that they were necessary to amplify the impression of the dramatist's personality in its effect upon the two lives that came most under its direct control; that may be so, but the first part of the story, where Horace Blake's individuality is so clearly and ably indicated, is intellectually far in advance of the faintly sketched love-story of Trix Blake and Stephen Tempest, and the disputations concerning the dramatist's biography which bring the novel to its unsatisfactory end. The author is a writer of penetration, and—again returning particularly to the first part of the book—her Kate Blake, the dramatist's wife, is an admirable, intuitive portrait of a woman whose finer sensibilities have suffered through her spiritual subjugation to an individuality of a fibre so antipathetic to her own.





## OCTOBER THE FIRST.

**B**EFORE our next issue appears the legalised date for the commencement of pheasant-shooting will have come and gone, but the glamour attaching to "The Twelfth" and "The First" for grouse and partridge does not hold for the first of October with the pheasant. Apart from other considerations the foliage at this date rarely, if ever, permits of covert shooting, and we are quite safe in saying that the "lordly pheasant" will be, to all intents and purposes, immune from the gunner for at least six weeks. At the same time it is satisfactory to be able to record that the coming season promises to be a "bumper"; wild pheasants have done well and we have heard of no serious trouble with hand-reared birds. Fruits and berries are abundant and the main anxiety of the keeper during the next few weeks will be the straying propensity of the birds. A regular time for feeding is of the utmost importance, and the selection of the place for feeding deserves more attention than it usually receives from nine keepers out of ten.

## "PHEASANTS AND COVERT SHOOTING."

Captain Aymer Maxwell's book bearing this title is at the moment of writing in the hands of a reviewer. Captain Maxwell

to consist of blaeberry stalks and buds, and the writer points out that this percentage is misleading because many of the birds examined came from districts where there was no blaeberry for them, and that birds from a blaeberry district would show a far higher percentage. I have never worked out the percentage, but I am quite sure that even in December blaeberry would be nearly fifty per cent. of the contents of the crops of a large number of birds on this moor."

## COMMENTS ON THE BLAEBERRY QUESTION.

It is rather to be regretted that the birds from the blaeberry districts were not separated from the others in the schedule of results, as obtained by the examiners for the Grouse Disease Commission, of the contents of the crops. Probably the fifty per cent. suggested by our correspondent is not at all above the mark. The testimony which he bears to the value of the blaeberry as a grouse food is the more important because his moor is situated at a high elevation, and it is, as a rule, on the high moors that the grouse suffered most heavy losses this season, owing to the poorness of the heather last year and to the evil conditions of the weather. It is not a little curious that in such a bad year generally for grouse he should find his young birds above the average in weight. With



A PEN OF PURE-BRED MONGOLIANS.

is a contributor to our pages, and will be remembered as the author of "Partridges and Partridge Manors," which has deservedly found its place on the bookshelves of shooting men; the newly-issued volume will be dealt with at some length in our next issue.

## THE BLAEBERRY AS FOOD FOR GROUSE.

A CORRESPONDENT writes to us from Perthshire with regard to some letters in the paper as to grouse feeding on the blaeberry: "I have been much interested in your correspondence and remarks about the blaeberry in COUNTRY LIFE. We have a large quantity of it here, and this is about the only moor in the district where grouse have not done so very badly. I have not thought it wise to shoot very many, but I have a good stock left, with a good proportion of fine, healthy young birds, which are of better average weight than in most years. In the next valley there is another moor which quite stands out from its neighbours, and that also has a large quantity of blaeberry on it. I note that Mr. Rimington Wilson, in his letter, remarks that the crop of berries nowadays with him is usually small, but I think it is the stalks and buds that do the good to the birds in the winter months, when the heather is like chips of dry wood. It is stated in the Grouse Disease Commission's Report that, out of a large number of birds examined in the winter months, ten to fifteen per cent. of the contents of their crops was found

regard to the lack, or the decrease, of berries on the blaeberry, as noted by Mr. Rimington Wilson, it is probable indeed that it is not the fruit of the plant which is the valuable grouse food. At the same time it cannot be thought that the diminishing berry crop augurs very well for the future of the plant itself on that moor. But this diminution Mr. Wilson, it may be remembered, was inclined to ascribe to local conditions—the smoke from Sheffield. It is not said that there is any general decrease in the yield of the fruit. With the increasing appreciation of the value of the blaeberry for grouse, the letter in which a mode of stocking or restocking with the plant is given will be read with the greater interest.

## MORE STUDY OF THE FOOD OF GROUSE NEEDED.

The truth is that in spite of the valuable work done by the Grouse Disease Commission, we may still be grateful for more information about the chief food of the grouse in the varied conditions in which we find him. We should like to know, for instance, on what the grouse mainly feed that live on the white grass hills where there is virtually no heather. It is a subject which might perhaps be usefully studied by Mr. Wormald or another of those who have succeeded in keeping grouse in a healthy state in captivity. We should be very glad to know of some plant which could be transplanted freely, or would grow readily, in a mountain soil, from seed, and on

which grouse might be fed. Recent circumstances have shown us that it is useful, in a bad heather year, to have some other food plant on which the birds might fall back. But there is still a good deal that might be learnt if owners of moors, especially on hills where there is little heather, would instruct their keepers to examine and record the contents of the crops of the birds, as they found time. It is very likely that the results would give us some valuable hints.

#### ACHNACARRY.

Deer-stalkers will learn with very genuine regret of the serious illness of Mr. Weir, which prevents him, for the first time for very many a year, from firing a shot on his forest of Achnacarry. Mr. Weir is a fine type of the old Scottish sportsman, and only last season, at the age of seventy-six, killed a round dozen of stags to his own rifle. It must be the hope of all good sportsmen, whether knowing him personally or not, that he may still be able to follow again the sport that he loves so much. In the meantime it is possible that stalkers in the forests round about Achnacarry may be conscious of a less unselfish regret, as well, regarding Mr. Weir's illness, for the stags and hinds very soon find out a sanctuary in which they can rest undisturbed and will resort to it from all the hills around. At present, so far as we are informed, not a shot has been fired this season on Achnacarry.

#### FIRING "INTO THE BROWN."

Doubtless there is scarcely an offence more gross in the whole code of the shooter's etiquette than that of "firing into the brown of a covey," whether of partridges or of grouse. It is only a little less reprehensible than firing into the next butt. But there do arise occasions, as a correspondent writes to suggest, when this firing into the brown is almost necessary. Such a case arises when it has become essential, towards the end of the season, for the good of the moor, that as many grouse as possible should be killed off, so that too large a stock shall not be left, with all the probable consequence of heavy mortality from what is called "grouse disease" in the following spring. What our correspondent specially writes to say is that when the painful necessity does arise of firing into a covey or a pack—and it is the latter and larger congregation in which we shall be by far more likely to see the birds coming over the guns late on in the season—the other normal rules of shooting are not suspended because of the exceptional nature of these cases, but that it is just as necessary to "hold well ahead" of a covey as of a single bird. The result of a careless aim at, instead of ahead of, the brown of a coming covey is certain to result in no more addition to the bag or reduction of the numbers on the ground than is effected by the peppering of one or two of the last birds of the lot. If a charge is really to be poured into the "brown" of a covey and to take its due victims, the gun must be pointed, ahead of that spot just as if the brown spot were a single bird. Of course, this is obvious once it is stated, but the art of firing into the brown is not one in which the self-respecting shooter is likely to take very great pride. Indeed, it is only with something like a sense of shame that one can bring oneself to write of it.

#### A LATE STALKING SEASON.

HOWEVER mild the spring, however early the young grass, stags are bound to suffer after a bad winter. A hard winter with snow and frost tries them severely, but continuous wet much more so. The poor beasts never have a dry bed nor dry skins, and when these conditions continue week after week, month after month, the mortality is enormous. Such a winter was that of 1912-13, and most stalkers agree that the "ruddy herds," as I saw them named the other day, have not passed through such distressing conditions for years. In many districts, if not the majority, it is the yearling calves and small stags, with the old, worn-out beasts of both sexes, which suffered most. Nor from an economic point of view is this to be deplored. Most forests carry far too heavy a stock. It is not every landlord who allows his tenant to kill "rubbish" (even though the heads be sent in at the end of the season) in addition to the limit. Personally, I cannot see the objection to such a plan. It should, of course, rest with the stalker to define the meaning of the term, and if he is not a capable judge he is not fit to hold his position. I should like to see some such arrangement included in the lease of every forest, with a penalty for its abuse.

In those forests where artificial feeding is practised, the deer doubtless came through the winter better than elsewhere, and it is from such places that the good heads will come during the present season. I heard several remarks as to the early grass and the improving condition of the deer; but however much they may improve, it is unlikely that there will be many really first-class heads. Stags are very late in cleaning. A friend of mine who was stalking last

week in Ross-shire tells me that all the big stags were still in velvet. Further north I saw many myself in this condition, and seeing that we are now well towards the end of September, the small number, comparatively speaking, of stags killed is remarkable.

There still exists a good deal of controversy with regard to artificial feeding, especially among old stalkers. "Ach!" said one, with an expression of disgust, "yon are no staags. They arre hot-house plants!" Excessive feeding is bad. There can be no guarantee that it will be the stags that one desires to have it that really do get it. Just sufficient to enable the deer to get through the winter in good condition is what is needed. The stags then start on their period of horn growth with no leeway to make up, the nourishment which the early grass affords them is utilised in their horns instead of their bodies, and in the autumn their owner reaps his reward.

One paper stated that "stalking would be general" a month ago. This it most certainly was not, unless killing a few beasts for the larder can be considered general. Bad weather and mist have interfered with sport during the past few days, but by the time these lines are in print the number of stags already killed will probably be doubled. So far the best heads I have seen are from North Uist and a very nice eleven-pointer killed by Colonel Clarke in Fasnakyle. The lower points were really fine. Some heavy stags have been killed at Ardnamurchan. I see that the mortality at Glenveagh, Ireland, is only put at 2 per cent. in spite of the hard winter. Stags here clean earlier than in Scotland, and some very heavy beasts have already been killed, including one of 22st. 7lb., the third heaviest shot in this forest, which is, of course, enclosed.

FRANK WALLACE.

#### CORRESPONDENCE.

##### INBREEDING AMONG GROUSE.

SIR,—I was obliged to come South and leave my "dogging" moor before the end of the season. Owing to the drought the hill was very dry, an absence of dew and no scent. I had difficulty, therefore, in finding the grouse, of which, nevertheless, I am sure there was a good average stock. There was no sign of disease. Since my return my keeper has written to me, and his letter contains some points which may be of interest: "The grouse are very strong now. Of the five brace of cocks I killed, half were young. I saw two coveys that had not a hen but the mother bird. I had 'Grouse' (a young Gordon setter) out two days, and nearly every bird I saw was a cock. This means inbreeding. We can see that in poultry, and I would certainly take it that other birds are the same. Say I got new blood in my hens now, I can count on half or two-thirds of their chicks being pullets, whereas Campbell, near by, gets quite the reverse. Let me try a few new hens again. Last year there was a pair of eagles quartering the ground and the new hens fled. It is not that the eagles often kill a grouse, but they drive them. You saw this in the mill strath—a pair of eagles low down near the heather and grouse flying high, scared to death. About the marking of hens. I know people who sell hens are against it, but they might have their own reasons. Still, it may do harm. Put a band of tin on a dog's leg and he will not wait till he gets it off, and a wild bird would feel more uncomfortable." Is it the case that "inbreeding" leads to an undue proportion of the male sex? Is inbreeding a likely condition on a grouse moor? I am puzzled about this. In winter, when snow is about and high winds prevail, one may see on a moor open spaces, heather and grass, large tracts, blown clear of snow and crowded with grouse. Many of these are said to be (it cannot be proven) migrants from adjoining high ground, and keepers have assured me that these visitors must mix and stay, especially if they find feed and shelter suitable. The habits of grouse families are not known to me. Do the members of coveys breed among themselves, or do coveys mix with other coveys in the winter? The latter theory has hitherto been mine. Of course, I shall be told that the cure for interbreeding and for excess of cocks is "driving," but the nature of the particular moor and the general conditions prohibit "driving." We have to put up with the loss of photographs of the party in picturesque attitudes in the butts. As for the golden eagle, stalker and forester friends of mine assert vehemently that eagles do not kill grouse, as peregrine falcons undoubtedly do. For want of proof to the contrary I concede the point, but I contend with confidence that a pair of eagles will strip a beat of grouse without killing a single bird. I have watched the operation. I have seen a pair of eagles fifty feet over the heather, and watched grouse two hundred feet up flying for their lives. That suits the forester, who wants no grouse to interfere with his stalk. A sheep-farmer friend of mine, who has lost forty lambs from foxes and eagles, takes a different view. The notion that the golden eagle is in danger of extinction would amuse a resident in the North. I saw a covey of five not long ago.—HILL MAN.

##### SENSE OF SMELL IN WILDFOWL.

SIR,—In one of your recent issues you quote Peter Hawker on the sense of smell and foolishness of approaching wildfowl down-wind, owing to their ability to pick up one's scent. Personally, I have found their sense of smell in a fair breeze to half a gale to be nil; their sense of hearing is acute. If you want a typical instance, ten wild geese pitched about fifty yards down-wind of me and fed up to within ten yards of me, and a week later I crawled in along a shallow depression until I was within thirty yards of the centre of a scattered flock of geese, and lay there up-wind of them for over twenty minutes. With wildgeon feeding on the water edge I recently crawled along through rushes, with wind blowing straight from me to them, until I had got to about the middle of them and not a move. Lastly, I experimented on three wild swans, which I did not want, and they never winded me when within fifteen yards and a nice gentle breeze blowing. They heard me strike a match, though, quick enough.—M.



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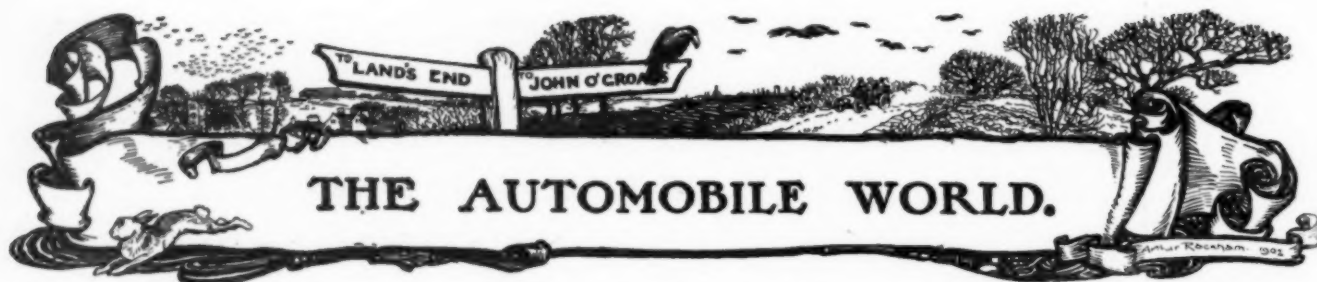
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## RANDOM COMMENT.

THE announcement of the discovery of a new process for manufacturing motor spirit, made two or three weeks ago in the name of the Petrol Substitutes Committee, has given rise to a great deal of adverse comment. Glowing accounts of the invention appeared in nearly all the newspapers of the kingdom and were largely copied by the continental press, and many people, not unnaturally, seem to have gathered the impression that the committee itself, was going into business and was about to place 40,000,000 gallons of motor spirit annually on the English market at a very cheap rate. It now appears that the announcement was made without the authority or knowledge of the company owning the process, and embodied statements, as to the raw material used and the price of the spirit, which the proprietors are not prepared to endorse. The process itself, though possibly a promising one, has not yet advanced beyond the laboratory stage, and merely represents one of the many efforts now being made by scientists to produce by means of "cracking" or similar methods a large percentage of light spirit from crude petroleum or other heavy oils.

For the moment the future of the new process is a matter of little importance to the motorist. What does concern him is the position of the Petrol Substitutes Committee and the proper supervision of the public announcements made in its name. Composed of representatives of the three leading motoring organisations, and formed for the purpose of investigating the possibilities of benzol and other substitutes for petrol, it is essentially an official body whose communications to the Press should be of a strictly guarded and impartial character. After many months of silence, broken only by the issue of a short but useful pamphlet on the use of benzol as a motor fuel, it startles the world with an announcement which amounts to an exaggerated "puff" of one

of several processes which, it is hoped, will shortly reach the commercial stage.

Whoever was responsible for this false step, it is fairly clear that the prestige of the committee has been greatly diminished. The public will have lost faith in the accuracy and official character of its pronouncements, while inventors and proprietors of rival processes will not unnaturally hesitate to reveal their secrets to a body whose communications to the Press are apt to be of such an indiscreet character. I think that the Royal Automobile Club, the Automobile Association and the Society of Motor Manufacturers and Traders would be well advised to dissolve their joint committee, whose real usefulness has always been open to question. Motorists hardly require any further information as to the possibilities of ordinary benzol. When a new spirit of good quality and reasonable in price is placed on the market, the motoring public will quickly learn of its existence, and rush to use it without any encouragement from the joint committee. Indeed, the demand for a satisfactory fuel at, say,

a shilling or one shilling and two pence per gallon, would be far greater than any new commercial undertaking could meet for several years to come.

The part that the pneumatic tire has played in the rapid spread of motoring is, perhaps, hardly appreciated by those who have only joined the ranks of car owners within the past three or four years. In the early days of the movement the puncture or the burst was a matter of almost daily occurrence, with the result that one could never depend with any certainty on reaching one's destination at the time intended. Things have changed enormously for the better in recent times, and the thought of tire trouble hardly enters into one's calculations when starting out on an ordinary day's run. If by chance anything does go wrong, the detachable wheel or



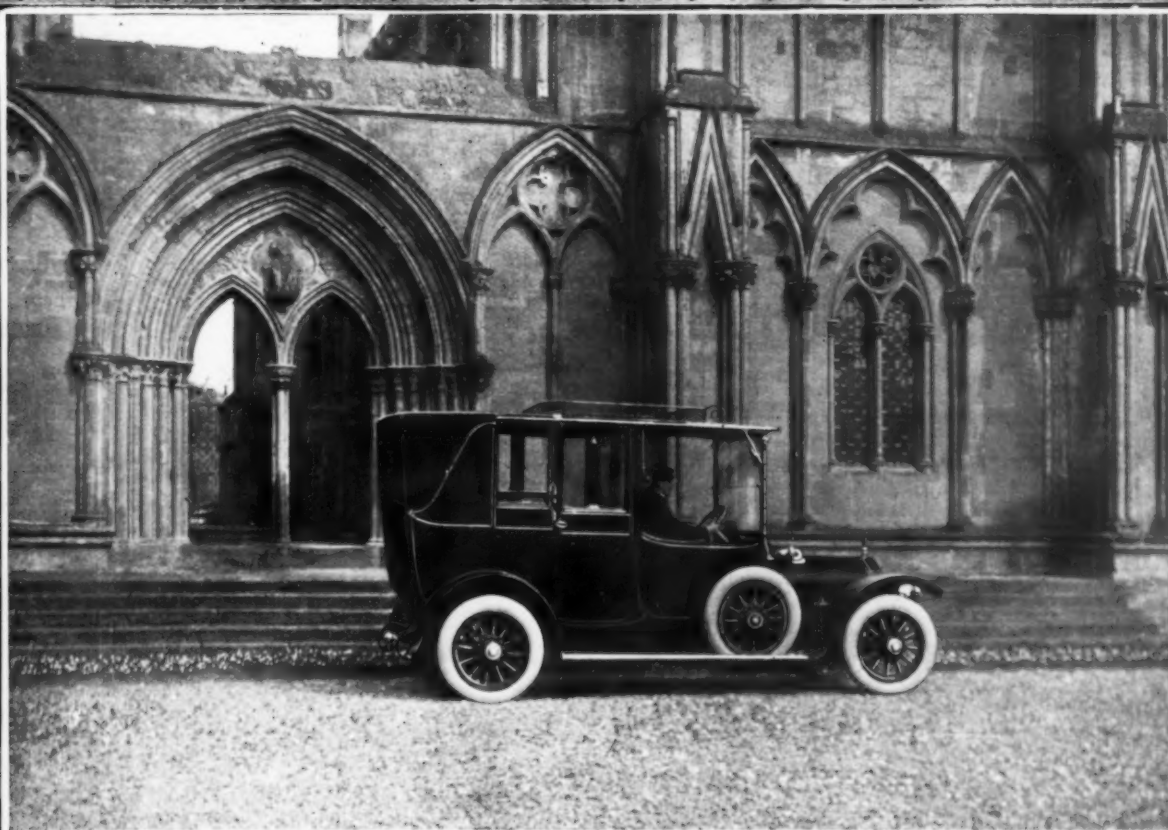
## FAMILIARITY BREEDS CONTEMPT.

The big Grahame-White biplane flying at Hendon with a mechanic sitting on the extremity of one of the wings.



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rim enables a tire to be changed without exertion in a few minutes. It is not uncommon for a car nowadays to run for several thousand miles, or, say, four or five months, without a single stop on the road for tires, and if economy is of less account than absolute reliability, and covers and tubes are changed without wearing them to destruction, one might run for a year or more without a puncture or burst.

Occasionally, however, there comes a spell of bad luck, and this is most likely to happen when motoring on the Continent. On tour a car is generally loaded to its fullest capacity with passengers and luggage, and the long, straight, level stretches of road in France particularly are an incentive to prolonged high speeds which few drivers can resist but which quickly leave their mark on the tires. If one wants to be free from tire trouble when touring abroad it is almost essential to start with new or nearly new covers and tubes, and leave behind for home consumption those which have passed their prime. I believe that it is economical in the long run to adopt this plan, as a cover which would be good for several hundred miles in ordinary everyday use will often give out in a day or two when subjected to the extra strain of foreign touring. Of course, covers are as easy to obtain abroad as in this country, but if much time is spent in tire replacements or repairs when on tour, there is little chance, in my experience, of the coachwork and the chassis receiving their proper share of attention.

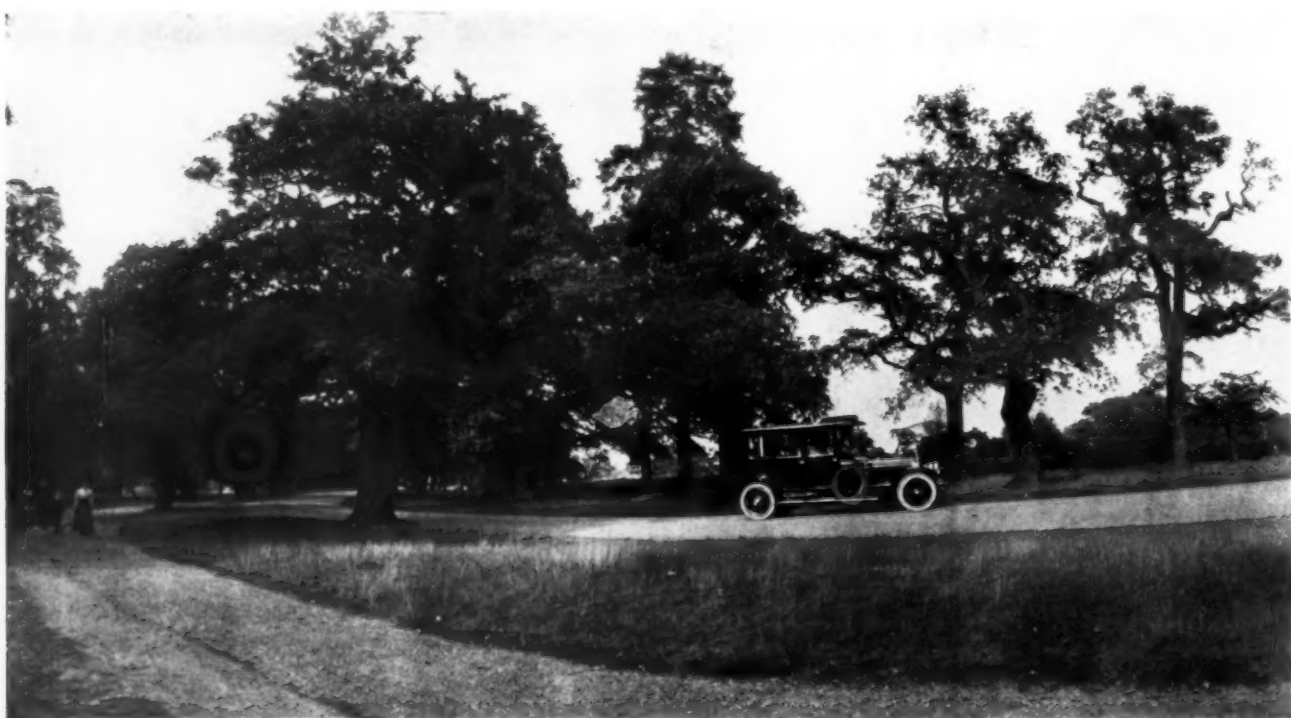
The system adopted by the petrol companies and dealers in England of fixing one retail price for practically the entire country

in the winter months, as darkness sets in rapidly as soon as the sun is below the horizon. The sensible man lights up before the traffic becomes difficult to distinguish, but a large number of drivers and bicyclists cling to the letter of the law and defer to the last possible moment the lighting of their lamps. In years to come the absurdities of our existing highway laws may be removed, but in the meantime the danger which ensues from making the legal lighting-up time an hour after sunset irrespective of the time of year can only be lessened by road users regarding it as a point of honour to light their lamps the moment they are required in the interests of general safety. Motorists in particular should set a good example in the matter, and possibly something could be done to encourage early lighting by the big motoring and cycling organisations. The horse driver, particularly of the van and cart class, is probably beyond hope until the law itself is able to enforce common-sense methods.

CELER.

#### THE THREE-LITRE RACE.

THE annual contest for the cup offered by the French sporting newspaper *l'Auto* took place on Sunday last, and resulted in a decisive win for the firm of Peugeot. Seventeen cars took part in the race, which was held near Boulogne over a circuit which had to be covered twelve times, making a total distance of 386 miles. Last year Sunbeam cars finished first, second and third, and secured the team prize as well; but on this occasion the firm had to be content with third place and the loss of the team



A ROLLS-ROYCE IN RICHMOND PARK.

certainly has its advantages. No one at home dreams of paying more than 1s. 9d. a gallon for first grade spirit, except perhaps in very remote districts, whereas abroad the price varies almost from village to village, apart altogether from the octroi duty which petrol has to pay in the towns. At the present moment the price in the North of France seems to vary from 2fr. 40c. to 2fr. 60c. per bidon, the latter figure being a usual one in the towns. I have seen it quoted as low as 2fr. 30c. in the country, and have been asked as much as 2fr. 75c. in hotel garages, where the man in charge usually adds to the current local price a couple of sous per bidon for himself. A bidon contains five litres, or, roughly, one gallon and a tenth, so that if one pays 2fr. 45c. for a French can of petrol one is being charged practically the same price per gallon as in England.

As the days shorten and the evening twilight follows more quickly on the setting of the sun, attention is once more being drawn to the absurdity of our lighting regulations. Whether it is mid-summer or mid-winter, and whether the sky is clear or overcast, the time for lighting one's lamps, as fixed by law, is one hour after sunset. Of course, every road user knows that in the summer even in the South of England, lamps are sometimes not required till long after the legal lighting-up time, and that in the far North daylight is practically continuous for several weeks in the year. On the other hand, an hour after sunset is much too late to light one's lamps

prize, as only one of their three cars finished the course. This result was undoubtedly influenced by the difficult nature of the course, which was very slippery owing to rain and, unlike most racing circuits, indifferently kept. Goux and Boillot, the famous Peugeot drivers, led the field from the start, although Mr. K. Lee-Guinness, who handled one of the Sunbeams with the greatest dash and skill, held the second place in the seventh, eighth, ninth and tenth laps, and was only passed again by Goux in the penultimate round. Boillot, the winner, covered the course in 6hr. 7min. 40sec., equivalent to a speed of 64½ miles. Goux was second, 7min. 23sec. slower; Guinness third, 3min. 47sec. behind Goux; Hancock on a Vauxhall fourth; and Rigal on the third Peugeot fifth. The English cars used Dunlop tires, and the Peugeots Pirellis and Rudge-Whitworth detachable wire wheels.

#### THE 1914 MODEL CADILLAC.

The Cadillac firm in the past have been responsible for some startling innovations in car design, and the details of their 1914 model are likely to excite even greater interest than the combined ignition, lighting and engine-starting system introduced two years ago. The leading feature of the new car is a double direct drive combined with a three-speed gear-box giving six variations in gear ratio in all. The two direct drives are obtained by two pairs of bevel gears, an old idea reintroduced in a practical and satisfactory





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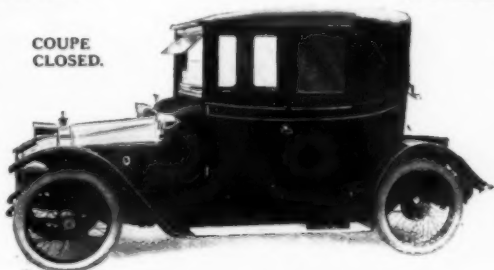
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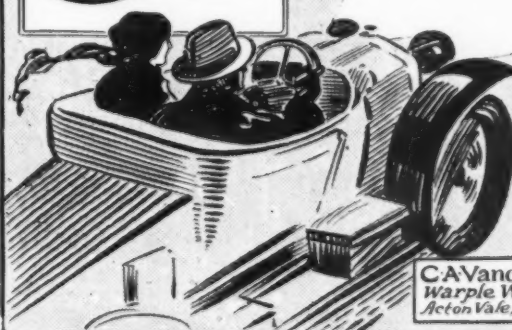
These features are very evident in our COUPÉ CABRIOLET illustrated above, now in popular demand. It possesses all the appearance of a smart two-seater, and yet is roomy enough to seat four comfortably. Fitted with patent head. Ideal for owner-drivers.

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manner, and the change from one to the other is effected electrically, the driver merely touching a switch and depressing his clutch pedal. The gear-box changes are operated in the usual manner by a hand-lever. It is easy to believe that the two direct drives must add materially to the pleasure of driving, as both are silent in operation, and recourse to the change speed lever should seldom

of traffic and gradient with an engine as flexible as the Cadillac. The new gear change system by no means exhausts the interesting features to be seen on the latest model. A distinct novelty is the electric device for heating the petrol in the carburettor so as to facilitate starting in cold weather. The standard equipment which is unusually complete, includes a power tire pump, electric lamps and headlights, electric horn, petrol gauge, an illuminated speedometer fitted into the dashboard, and electric self-starter.

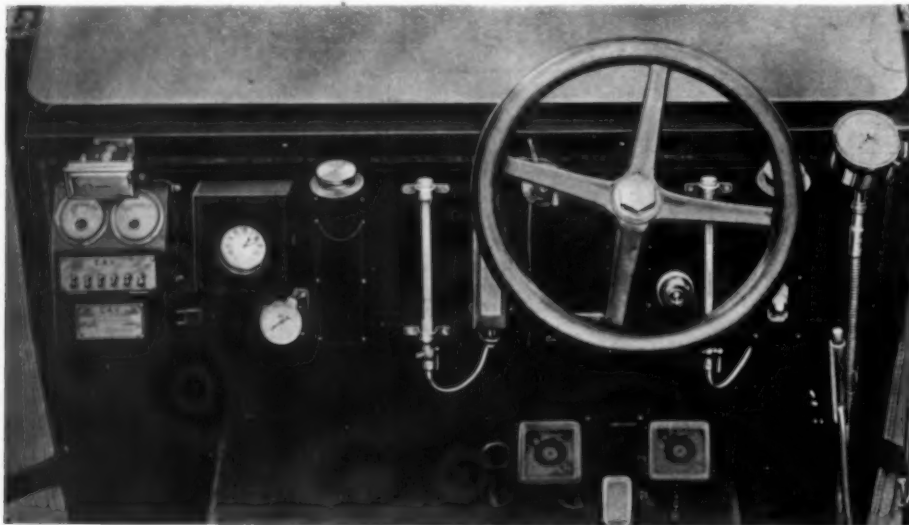
#### ITEMS.

We are informed that the price of the Standard light car will be raised from £185 to £195 from October 1st. The car will not be altered in any way for next season's deliveries.

Sixty-nine first prizes and special awards have been won in competition this season by Vauxhall cars.

Hurtu cars for next season will continue to be manufactured in two light models of 10 h.p. and 14 h.p. respectively. The alterations for 1914 include a four-speed gear-box, crank case and gear-box of unit construction, longer wheel-base and longer springs. The prices of the two models will remain the same as at present. Hurtu cars are sold in this country by the Ariel and General Repairs, Limited.

The Dunlop 200-guinea Challenge Cup has been won by a Talbot car in the Rosslare Speed Trials. The trials were run in four classes, according to size, or rather horse-power, and in all the three larger classes the Talbots were successful, thus securing three gold medals as well as the cup. This is a perpetual trophy, and the present occasion marks the third Talbot win.



A WELL-EQUIPPED DASHBOARD BY WILLIAM COLE AND SONS.

From left to right the fittings consist of C.A.V. switchboard, clock, oil gauge, petrol tank filler, petrol gauge, ggradometer, advance and retard control, switch, benzol gauge, benzol tank filler, Klaxon switch and speedometer.

be necessary. On the higher of the two direct gears the ratio is 2.5 to 1, which gives a car speed of thirty miles an hour with the engine running at 700 revolutions. On the lower gear the ratio is 3.66 to 1, which reduces the speed of the car to twenty-one miles an hour with the engine running at the same number of revolutions. These two gears should, therefore, suffice for all normal conditions

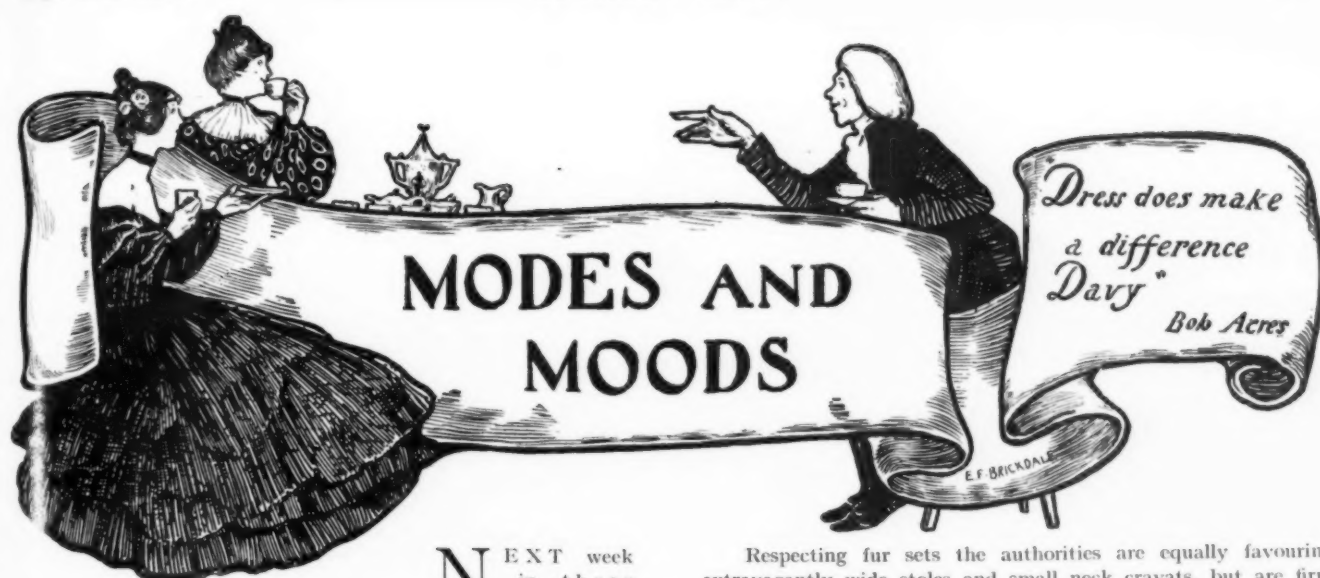


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Both champions for long distance driving





NEXT week in these columns I shall be provided with a great deal to say on the subject of furs in general. Meanwhile, I have for your delectation a special model commandeered at that *première* peltry establishment, Révillon Frères, Regent Street. At least, that is the London depot; but there is a still more important branch in Paris, and what these great authorities do not know on the subject is not worth a moment's consideration. As pioneers of many modes in their own particular line of country, they are, naturally, eagerly requisitioned on all sides for information; thus, to paraphrase the old Lancashire saying, "What Révillon Frères think to-day, others think and accept to-morrow."

While fully recognising the yearly increasing demand for the more moderately priced furs, such as seal musquash, consequent on the rapid changes of fashion, Révillon Frères always maintain a large stock of the finer-class skins—sealskin, sable, chinchilla, etc. As accepted connoisseurs, one readily understands how engrossing it is for them to handle the best. They are showing, for example, many of their new season's models in real sealskin, as is the case with the one pictured. The fashioning of this *manteau* is very typical of what is worn, with its extreme width across the top, gradually tapering off to an elegant slimness, and nipped in appearance at the base, while the insistent vogue for the mingling of furs is supplied in a trimming of pure white ermine. A careful study of the sketch will, however, be far more illuminative than any words of description, and note should be taken of the ermine muff, a great soft French pancake-shaped thing, with two rows of long real tails, arranged in a slight curve about the base.

Muffs—we have the word of Révillon—are to be larger than ever, but more varied in shape, and it is likewise significant that the firm speak confidently of the boom in foxes, headed, for the moment, anyway, by the red variety. The firm's selection of these latter, however, are of a singularly choice order, special attention being given to perfection of colouring and markings. As the season advances, the public will learn how vast a difference there is between the really fine foxskins, such as Révillon only touch, and the vast quantities of inferior qualities. Again, with a house of such prestige the beautiful black fox seductions, with their wonderful sombre lights and shades, due to the texture of the hairs, are all picked Arctic skins and not American red fox. And therein lies the secret of the cheap fox sets that are flooding the market, and which are of such ephemeral service. It is a liberal education to merely wander through these *salons* in Regent Street and note the beautiful models, the wraps, mostly tending to the peg-top line, full and wide across the shoulders, with slight draperies about the hips, a treatment particularly noticeable in the case of printed velvet and brocade evening cloaks which are trimmed with fur. Some of the printed velvets employed are of the most *voyant*—indeed, almost flamboyant—colourings and designs, either a floral mass or some conventional pattern carried out in a sharp contrast to the accompanying ground. And it is not difficult to imagine what a magnificent foil these stuffs provide to such rich pelts as sable, marten, together with the more delicate chinchilla. *A propos* of the latter, Révillon make no secret of the rapidly declining dearth of these skins and the probable subsequent extinction of the tiny animal. Furthermore, those in quest of sables should lose no time in coming to a decision. The advance in price is already appreciable, owing to the Russian Imperial ordinance prohibiting the trapping of any more sables until October, 1916.

Respecting fur sets the authorities are equally favouring extravagantly wide stoles and small neck cravats, but are firm as to the mammoth muff accompanying both. For the little neck adjunct ermine is in great request, and Révillon's collection of this pelt is unrivalled, alike in quality and quantity.

Indifference to the fineness of the opportunity provided by the stage in emphasising the trend of fashion is a poor attitude



FUR COAT SKETCHED AT MESSRS. REVILLON

to take up in these days. That in a large number of instances the dresses are altogether out of harmony with the piece has nothing whatever to do with the case. The *couturières* who count have the stage as the scene of action in their grasp, and one, held in high esteem, has made the very most of her opportunity with Miss Marie Tempest in "Mary Goes First," the new play at the Playhouse. Whether even so vivid a leader as little Mrs. Whichello would, in a small provincial place—where the conversation necessarily revolves around small local matters—have dared to wear such ultra modes as have been allotted to her will doubtless provide food for much discussion. From Miss Tempest's first appearance in a black chiffon velvet evening toilette, with its slit-up skirt, mermaid's-tail train and almost imperceptible corsage, we realised we were in for a Comedy in Clothes, spelt with a capital "C." Quick, impatient, restless movements are the essence of the character, and with one single exception Miss Tempest is hobbled hopelessly

all tilleul ostrich feather, a single plume sweeping right across the front, the stem concealed by a dark line of velvet.

To Miss Margaret Brühling are allotted some fascinating frocks, much simpler in character, and consequently, if it is permissible to say so, more attractive. A wine-coloured velvet walking costume strikes a supremely attractive note, the Russian type of coat closing right up to the throat with a trimming of brown fur. In the fashionable shade of sulphur, some rough-surfaced material was responsible for another suit worn by this young actress, a wonderfully treated scheme, commencing with a skirt all shaped volants from hem to waist and completed by a short, perfectly straight, cut-away coatee. There was both character and charm in this confection, and Miss Margaret Brühling, or those responsible for the dressing of the part, may be heartily congratulated on the achievement of a real success.

That great and drastic changes are ruffling the calm of the sports coat must be evident to the duller intelligences, though I am not by any means of those that believe that the finer, higher qualities of the knitted and woven varieties are wholly over and done with. On the contrary, there is quite a lot of life yet in these old friends; but they have ceased to exclusively monopolise the situation, and have now to share attention with tailored nap cloths, homespuns, etc. Among the latest recruits to this are some stockingette fancies that have been taken up with significant seriousness by Goringe of Buckingham Palace Road, S.W. The styles are exceptionally varied, and so completely out of the ordinary, that we felt justified in giving expression to two. The one following the lines of the new jumper blouse has a very smart, up-to-date appearance, with its long shoulder line, the slight fulness drawn into symmetry by a slight fitted band, Goringe's price for this being 26s. 9d. To the other, still more shapeliness is supplied with a patent belt, while from beneath the picturesque sailor collar there is brought a soft black silk cravat, a modest price of 31s. 6d. again enhancing the attractions of this offering.

When at Goringe's let me also advise a visit to the mantle department to see a coat the authorities there are showing, fashioned of corduroy velveteen. Allying as this model does the essentials of practicability and smartness, it makes urgent claims to the consideration of every woman who requires an all-round useful wrap. In addition to which it is original and elegant, easily slipped into and out of, being modelled on the free, cape-like lines that at present can do no wrong, and is completed by a small fur collar. A further feature is the remarkable range of colours in which the model is offered, the most alluring neutral shades, including a delicate honey, biscuit, pewter grey, vying for first interest with a Morland blue, a rose du Barri, emerald green, etc. In fact, the

whole effort is carried out with a completeness that means business.

From Nature herself in her beautiful autumn dress *couturières* are obviously culling some of their most successful colour schemes. The Virginian creeper, with its gradations from a veritable flame to a deep russet, the golden browns of the falling leaves of the beech tree, are one and all exemplified in velvets, plain and fancy, dull satin and smooth face cloths. It will be observed as the season advances that quite an important contingent of those whom we regard as the arbiters of fashion have fallen willing victims to Rembrandt-esque expressions, and chiffon velvet is going to have a big word to say in this connection. I saw during the week a black chiffon velvet afternoon gown the memory of which lingers with me lovingly.

L. L. M.



NEW SPORTS COATS AT MESSRS. GORRINGE'S.

and irretrievably. The exception is a dream of a dress, carried out in pewter grey; for the finely plissé skirt there is used some soft, silky fabric, that has a curious wet, silvery appearance, over which falls a short tunic of grey ninon, the slight fulness at the hem drawn into a border of dark brown fur, a dainty corsage of the transparency being likewise trimmed with fur, and the V-shaped décolletage, outlined with the filmiest of white tulle frills, an appreciably wide affair that looks as though a zephyr would blow it to the four winds of heaven. With this gown there goes such an elegant wrap, half coat, half cloak, of the satin trimmed with brown fur. Velvet, again, is employed for another *chic* walking dress in a beautiful Nattier shade, completed by a vague, indefinite coatee of tilleul satin, brocaded with an exquisite floral design in natural colourings and bordered with dark brown fur, Miss Tempest wearing with this an amazing but, to her, very becoming hat,



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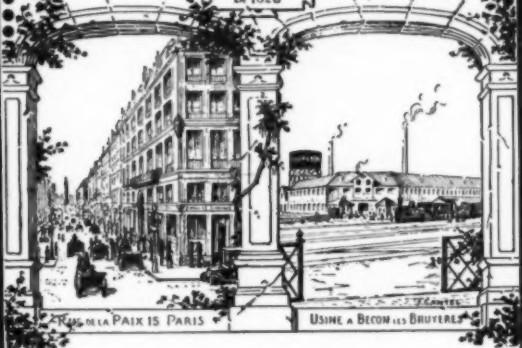


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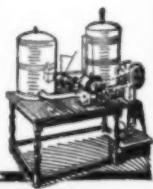
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## AGRICULTURAL NOTES

### COVERED YARDS AND THE HEALTH OF CATTLE.

It is a good many years ago, but I well remember seeing for the first time valuable cattle being kept in covered yards, which were just then beginning to be considered as the "correct thing." The occasion was a sale of highly bred shorthorns worth several hundreds each, and their owner evidently considered that no treatment could be too good for them.

Tuberculosis was, in all probability, as rife in those days as it is now, but its existence was either unknown or ignored, yet I believe, in the light of more recent experience, that the valuable herd in question was terribly affected by that disease. Nearly every animal had an ominous-sounding cough, but this was attributed to the draughts in which they lived. The roof of the yard left a wide space between it and the walls, which admitted the four winds, a form of structure which I severely condemned at the time, and still hold to be a mistake. Some recent correspondence in the *Live Stock Journal* very forcibly recalled the impressions of that day, and suggested a very different explanation of the hacking cough from which the cattle were suffering. For some years past it has been strongly impressed upon farmers that the exposure of manure in open yards lost two-thirds of its value by the action of the rain, and the great merit of covered yards came to be recognised as preserving that value. Nearly all our agricultural cottages have covered yards attached to their farms, and they are advocated in the text-books which deal with the structure of farm buildings. But we are now told that in preserving the manure we are placing our cattle in veritable death-traps, by encouraging the bacilli of tuberculosis in the most effective manner that could be devised. It is stated that cattle kept upon the accumulated manure in these covered sheds have failed to a very alarming extent to pass the tuberculin test, while those raised under natural conditions have, as a rule, succeeded in passing it.

This is a very grave charge against the modern system, and one which should be thoroughly sifted, especially at a time when a crusade is being preached in favour of pure milk and stringent orders are in force for dealing with existing cases of tuberculosis. A few weeks ago the subject of infected pastures was dealt with in these columns, and it was shown that neglected grassland may easily become a source of danger. If that is really the case where the purifying influences of Nature can, at least partly, do their work, the evil must be many times greater where they are carefully excluded. We too easily lose sight of the fact that our treatment of farm animals is necessarily artificial, and that the farther we get from natural conditions the greater the risk of breaking Nature's laws. We make "improvements" in one direction and fail to perceive the pitfalls awaiting us in the process. We have just been told that sanatoriums and open-air treatment provide no cure for consumption in human beings, but only palliate the symptoms, and this may be true enough, but it is generally conceded that a healthy life out of doors is the best safeguard against it.

So with our cattle we may be quite sure that we owe the terrible trouble of tuberculosis to our neglect of the disinfectants provided by Nature. It seems likely that we shall have to go back to the open yard as the only safe system of winter shelter, and these, if properly constructed, are sufficient for every purpose. Even the waste of manure may be avoided by the tank system, which was pretty generally adopted on well-managed farms before the advent of the covered yards. The open yards should be efficiently drained to tanks placed at a safe distance, and these should be pumped out regularly, the contents being applied direct to grassland, on which the liquid manure will have an effect well worth all the extra trouble.

A. T. M.

### CORRESPONDENCE.

#### FAT BREEDING STOCK AT AGRICULTURAL SHOWS.

SIR,—Mr. S. F. Edge asks if any reader of your paper can explain "why it is that at the leading agricultural shows breeding stock in an absolutely hopelessly fat condition, from a breeding point of view, are awarded prizes in breeding stock sections," applying his query particularly to pigs. While for summer agricultural shows animals are not fattened as much as they are for "fat stock shows," such as the Smithfield Club Show, yet they are fattened to a very considerable extent because such animals are bred (with the exception of dairy cattle, which are not shown fat) for flesh-producing purposes, and their capability of putting on flesh is their chief commercial merit. One would not purchase a female animal for breeding purposes simply because that individual had been fattened (but rather in spite of that fact); one would purchase her in order to obtain the strain. A breeder exhibits in order to show the comparative capabilities of his animals for the purpose for which they are required. The most valuable asset in my herd of Berkshire pigs is the blood of the sow Dances.



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Primrose, which I purchased in 1909, after she had been successfully shown at the leading agricultural shows of that year.—WILFRED BUCKLEY.

SIR,—I thought perhaps the enclosed photograph, which was only taken this summer, would be deemed worthy of your publication. I call it "Rescued," and as I was passing along a Lincolnshire fen road witnessed the episode. The unfortunate cow had during the recent drought got down the steep bank of one of the numerous dykes or drains and stuck in the mud and water all night up to its haunches, and was in a condition bordering on complete exhaustion when discovered the following morning. A portion of the steep bank had to be cut away, as can be seen in the picture. A rope was tied round its horns, and with a long pull and a strong pull the farmer and his hands and friends hauled it safely up into the field again. After a short time it rejoined its comrades, a signal for a loud bellowing from the other cows assembled in a more obscure part of the field. The assembled company were unaware that I was photographing them.—J. FRANK MARSHALL.

## WILL TOBACCO PAY IN ENGLAND?

WE have got past the stage of asking whether tobacco will grow in England. Forty-three thousand pounds were grown in this country last year, and about thrice as much in Ireland. And it is not, of course, a new crop. When Charles II. prohibited the growth of tobacco it was presumably being grown. There is no doubt as to later crops, for in the West of England they were trampled down by the troops; and there is a record of considerable growing in Southern Scotland, while tobacco growing in Yorkshire was only stamped out in George III.'s reign when fines to the amount of £30,000 had been inflicted. As in the case of sugar-beet, we know that the proposed new crop can be raised all right. The question is whether it can be raised at a profit, and, as the cured article, is likely to be a product for which tobacco manufacturers will pay a fair price? Warned by the intricacies

and difficulties of the sugar-beet question, no one will be too positive; but the Development Commission is well justified in taking steps through the new non-trading, propagandist Tobacco Growers' Society, to put to the test the problem of the cost of growing and curing, and the problem of probable profit. For the next five years experimenters, in suitable districts are offered the opportunity of



A COMBINED EFFORT.

growing tobacco, with their expenses paid, and a bonus of not less than £5 an acre by way of profit. In the experimental stage, at any rate, tobacco-growing is obviously profitable! What will happen later? In the first place, it is not a case of a number of agriculturists rushing into a culture of which they know nothing. All are proceeding slowly, and during the next five years, in which the acreages will, no doubt, be gradually increased, they will have the advantage of the supervision of the Society's expert. Again, no encouragement will be given to growers on soils which are not expected to give the best results. As experience is gained, the areas of those on the most suitable soils will be increased. Even

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road the verse which was set for competitors to write. This he has carried out on a grass slope in his garden, which is at the junction of three roads, and the novel advertisement has excited a good deal of interest.



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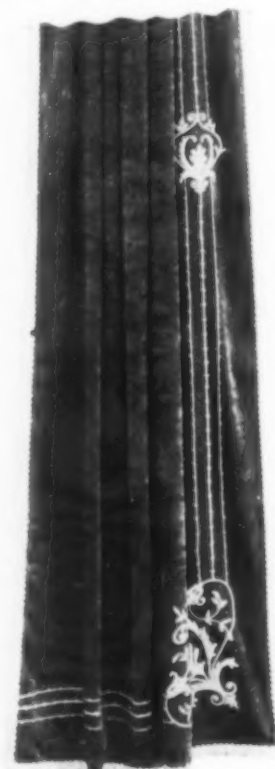
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at the end of the present year a great deal will be known as to the most promising localities. But the problem of tobacco production is largely a problem of curing, or what is technically called rehandling. At present, money has been laid out on the cheap air-drying sheds only, except in the case of the single rehandling shed which has been built and is now being extended on Mr. Brandon's estate in Hampshire. The idea is to rehandle the English crop at Mr. Brandon's place this year, and not to put up other rehandling premises until it is possible to decide which are going to be the most satisfactory growing areas.

What interests me most in the tobacco question is the suggestion that it is going to be a poor soil crop. There is a difference of opinion on the point at present, but the plea is that tobacco is going to do well on the poor light land in Norfolk, Hampshire and Dorset, which has at present very little more than a sporting value. No doubt large crops can be got on good land, but there tobacco is in competition with hops, for example; and, as I understand it, the suggestion is that what the poor soil crop may lack in weight it may gain in colour. It is noteworthy that in America the light-coloured tobacco is grown on poor soils. Major Whitmore, who has been growing on a poor soil at Methwold, states that he has been offered 1s. 2d. per pound for some of his tobacco, and it will be a fact of considerable importance if he is able to make a sale at that price, for so far the highest price made is 9d. The poor soil plea must be examined in the light of experience, and I recall the early stories about sugar-beet. It was to be a crop for the waste land of England, but in practice it never did better than when it got on good land. If tobacco can be grown at a profit on our at present negligible soils it would be a great thing. On such soil as that at Methwold, by the way, there are no slugs. Again, rabbits will hardly look at tobacco, and pheasants pass it by unnoticed. As to the difficulty of manuring on sand, I gather that artificials only are used, and that they are applied two days before planting. The crop is only in the field from about May 15th to September. The light top soil enables the cost of production to be kept down because it is unnecessary to hoe to maintain a mulch; the sun does not penetrate the loose sand, and three inches below there is enough moisture for tobacco. The plan is to sow rye as a catch crop after the tobacco, and feed off or plough down.

A great deal of the work with tobacco can be done by women and boys—Sir Nugent Everard has ninety-three of them at work—

and to that extent labour charges are kept down. No doubt extravagant ideas have got about concerning the possibilities of tobacco as a money-maker. There is always such an impression about a crop on which the revenue people have laid hands. There are also the tales from Colonial planters whose tobacco is grown in the Tropics. But most of the tobacco we use, something like ninety-nine per cent. of it, comes from the United States, which is not in the Tropics, and nobody who has visited the farmers who grow tobacco in America believes that they make such a great deal out of it. Indeed, the poor-soil farmers probably make comparatively little. But it is a useful crop, and a level-headed man like Mr. Campbell takes the view that it will serve the English farmer well who is suitably placed for it. Mr. Campbell is disposed to think, on the facts before him at present, that £4 or £5 an acre may be expected in average years. It is little use, however, going into elaborate calculations at this stage. It is the business of the present experimenters to find out, comfortably safeguarded by their guarantee of £5 an acre, exactly what the crop can be grown for. It is the affair of the society to determine the amount of the profit which men who plant tobacco on the right soils and see to it properly can expect to make. The cost of growing—that is, bringing the tobacco to the stage when it is ready to go into the rehandling house—has been officially estimated, I believe, at 15 guineas an acre, but that must be an outside figure. Indeed, it is understood that Major Whitmore thinks the cost might be put at £10 an acre. As to the market, the consumption of tobacco in this country has doubled in twenty-one years, and the attitude of the tobacco manufacturers to the new industry is not unfriendly. Indeed, I believe there are some manufacturers who would be glad of a new source of supply. The future must, of course, decide what kind of tobacco it would be most profitable to produce in England. It should perhaps be explained, for the benefit of the absolute novice, that the production of an absolutely pure, that is, one variety, tobacco is not a practicable proposition. There is no pure tobacco. Pipe tobacco is a mixture, so is cigarette tobacco, and cigars are, of course, made up with different tobacco in the inside from what is on the outside. We may have all English or all Irish tobaccos one day, but at present Irish tobacco is probably—it is the secret of the manufacturers—anything from 10 per cent. to 50 per cent. Irish, and what is sold as English tobacco is probably about a quarter English. HOME COUNTIES.



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THE advantages of a polished floor over the old immovably fixed carpet, whether from the sanitary, economical or æsthetic point of view, have been very generally recognised of late years; but one frequently hears that the results of polishing old floors have been disappointing. The reason almost invariably is that the initial preparation has not been properly carried out. Even a new floor requires careful treatment at the outset, while only an expert can deal satisfactorily with boards which have been much scrubbed and worn. Then, too, different woods require different treatment. Deal, for example, has a porous surface which cannot polish properly unless the initial stain has imparted a hardened quality to the surface; while hard woods such as oak, teak, pitch-pine, etc., must have a preliminary stopping to preserve the texture and bring out the natural grain. The proper treatment of these raw surfaces can only be carried out in a lasting, satisfactory manner by an expert; and although the employment of such may cost a little more in the first place—though that does not follow—the subsequent economy in maintenance will more than repay the outlay. The same remarks apply to panelling. One so frequently sees an excellent scheme of decoration spoiled by the use of crude staining and indifferent polish. The practical way of dealing with the matter is to put the work in the hands of a firm of unquestionable repute. In this connection the name of Ronuk, Limited, comes to the mind almost mechanically, for it is doubtful if any firm in the world has a wider experience of surface or more technical knowledge and skill at their command. And for the reasons already stated it should not be specified merely that the surface be finished with Ronuk. The fullest details as to the wood employed, the wear expected, etc., should also be supplied. The Company will then submit estimates, not only for the preparation and first polishing of the work, but also for its subsequent maintenance if desired. The great advantage of the Ronuk treatment is that by this means the pores of the wood are filled, and a hard, bright, durable surface of quite unique quality obtained which only requires occasional dry-rubbing and the application of a small quantity of Ronuk to be maintained in perfect condition. That the antiseptic qualities of the preparation have been very widely recognised is obvious from the way in which it has held its own for many years past in most of the large hospitals and public institutions of Great Britain and Ireland, and the unequivocal approval it has gained from leading medical authorities everywhere; while its satisfactory appearance is guaranteed by the fact that it is employed in many Royal residences and a large number of country houses. For information and estimates, application should be made to "Ronuk," Limited, Portslade, Brighton, Sussex, or to the showrooms at 16, South Molton Street, W., where specimens of the work may be seen.

### A GREAT SALE OF PIANOS.

We have just received from Harrods, Limited, Brompton Road, S.W., a catalogue of their annual clearance sale of pianos, beginning on Monday, September 29th, a date which any of our readers who are meditating the purchase of a new piano or player-piano should certainly note, for this yearly clearance certainly affords opportunities for acquiring the best instruments of the best makers at an extremely moderate price. The pianos offered in the sale mainly comprise those returned from hire after being out for a season in good private houses. They are to all intents and purposes new, both in design and appearance, and are, if anything, improved and balanced by a year's use. Every one is guaranteed, so that should it fail to give satisfaction, it may be exchanged within three months without extra cost, though after that period a small charge will be made for hire. Any instrument will be delivered free within the radius of the firm's motor delivery (about thirty miles), while those sent into the country will be packed free and sent carriage paid to any railway station in the United Kingdom. Some idea of the scope of the sale may be gained from the fact that it comprises over six hundred instruments by such makers as Brinsmead, Broadwood, Bechstein, Steinway, Cramer, Collard, Bluthner and many other well known firms, ranging in prices from a miniature grand at 145 guineas (now offered for 105 guineas) to a small upright at 26 guineas marked down to 16 guineas. Player-pianos, such as the Kastner-Broadwood, Cecilian, "Kaps," "Simplex," etc., are equally reduced, and there are several very nice chamber organs.

### FROM THE GARDEN OF ENGLAND.

The new catalogue of fruit trees and roses just issued by Messrs. George Bunyard and Co., Limited, of the Royal Nurseries, Maidstone, contains much that will interest the gardener, both professional and otherwise. An original feature is a short account of the origin of the varieties of each fruit offered, and the date of its introduction into commerce. The hints on planting, grafting, gathering and storing fruit are also of value, and a special feature of the book is the lists of trees suitable for special aspects. These not only comprise the kinds desirable for various walls, but also for different districts, such as the North of England, coastal sites in Cornwall and Devon, and so on. Another useful list has been compiled for the use of amateurs starting a garden with pyramid or bush trees, comprising a complete collection in itself. The latter part of the book is devoted to roses, and even the cover is pressed into the gardener's service, being utilised for a monthly reminder of gardening operations. Among the new fruit we noticed the fine dessert apple Sir John Thorneycroft, which received a unanimous

award of merit from the Royal Horticultural Society in 1911, and now makes its first public appearance under Messrs. Bunyard's ægis. Another new dessert apple which should do well is Ellison's Orange, which resembles Cox's Orange in appearance and flavour, but is said to excel in vigour and fertility. For pot culture, a system rapidly increasing in favour, the rich-fleshed Japanese plums, which are not quite hardy enough for open-air cultivation here, are prolific and attractive, both in appearance and flavour, and another little known fruit deserving attention is the Myrobalan or Cherry Plum, which is a highly decorative shrubby subject and also produces a very valuable fruit for bottling. Peaches, pears, figs, etc., are also quoted in very comprehensive variety. The catalogue is admirably arranged and printed, and will prove a very useful guide for the year's work in the kitchen garden.

### THE NURSERY SOAP.

Although the use of a pure and antiseptic soap is of the utmost importance to everyone, it is particularly desirable for the nursery, for not only is the skin of children particularly sensitive, but also, from its very delicacy, it is peculiarly susceptible to the action of infectious germs. To protect the little ones from such infectious complaints as scarlet fever, measles and kindred ailments, nothing is so efficacious as the constant use of Wright's Coal Tar Soap. This well known brand, which has been awarded the certificate of the Institute of Hygiene for Hygienic Merit, is the only coal tar soap recommended by the medical profession, and it is undoubtedly well deserving of the reputation it has acquired. Not only does it act as a disinfectant in the nursery, but it also has an actively beneficial effect upon the skin. In the case of persons liable to attacks of eczema it has been found an excellent preventive, while leading specialists recommend it for its beneficial qualities in severe chronic cases of skin disease. It is manufactured by Messrs. Wright, Layman and Umney, Limited, of Southwark, S.E., and may be known by the trade mark "apo Carbonis Detergens," which words are branded on each tablet. Another valuable form of Wright's Coal Tar is the "Liquor Carbonis Detergens," a liquid preparation sold in various size bottles. It is recommended in all the standard works on dermatology for eczema, psoriasis, baldness, etc., and has been described by the *British Medical Journal* as "the best tar preparation hitherto (1906) introduced." Wright's Bath Salt, possessing all the antiseptic qualities of Wright's Coal Tar Soap, is specially useful in districts where the water is hard; and another excellent preparation is the Coal Tar Shaving Soap, which has all the qualities of a good shaving-stick and at the same time, by reason of its antiseptic qualities, protects the most delicate skin from every form of rash. Coal Tar Tooth Powder is warmly recommended by dentists as being one of the few dentifrices which are really antiseptic without being unpleasant in flavour; and, finally, there are Coal Tar Shampoo Powders, which have the same admirable qualities.

### THE DAMP-RESISTING TREATMENT OF BUILDINGS.

The efficacy of "Ceresit" for waterproofing damp or exposed walls, motor-houses, lightly-constructed out-buildings, etc., is now generally known, but in order to bring its uses more practically under the notice of those technically interested, the proprietors, the British Ceresit Waterproofing Company, Limited, of 100, Victoria Street, S.W., have arranged a novel exhibit at the Building Trades' Exhibition which was opened at the Zoo Buildings, Glasgow, on September 20th, continuing until October 4th, where the uses of the preparation as a water and damp resister for all kinds of structures are being very practically demonstrated.

### ANOTHER ROYAL ORDER.

Messrs. Hitchings, Limited, the well-known baby carriage manufacturers, have again been honoured by a Royal order. Her Majesty the Queen of Greece, who arrived at Eastbourne on September 16th, has been pleased to place a repeat order with this firm for one of their now famous "Princess Patricia" carriages for her new baby, which was born while the King was at the front during the hostilities in the Near East. Her Majesty the Queen of Spain also has one of these carriages, and her example has been followed by H.R.H. the Crown Princess of Sweden, H.R.H. the Infanta Beatrice of Spain, and many other members of European Royal Families.

### DUTCH AND CAPE BULBS.

We have received this week from Messrs. Ant. Roozen and Son, of Overveen, near Haarlem, Holland, a list of their Dutch and Cape bulbs for the forthcoming season. The catalogue should be of special value to those who meditate planting bulbs broadcast, not only by reason of the very moderate prices which are quoted for large quantities, but also for its extreme comprehensiveness. The cultural notes deal very fully with the important subject of soils, and there is a good approximate list of flowering periods, so that a succession of bloom may be assured. It may be obtained from Messrs. Mertens and Co., 3, Cross Lane, St. Mary-at-Hill, E.C., who are the London agents for Messrs. Ant. Roozen and Son.

### AN AWARD AT THE IMPERIAL SERVICES EXHIBITION.

We have much pleasure in announcing that the Wilkinson Sword Company of 53, Pall Mall, S.W., a firm whose reputation for sword steel is recognised in all parts of the world, have just had the honour of receiving the gold medal at the Imperial Services Exhibition for the excellence of workmanship of their camp equipment, guns, razors, etc.



# COUNTRY LIFE

ARCHITECTURAL SUPPLEMENT

SATURDAY, SEPTEMBER 27th, 1913.

## The Work of Sir Robert Lorimer

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Barton Hartshorne, Bucks.

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Brackenbrough,  
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Town Planning at  
Galashiels.

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MONZIE CASTLE, CRIEFF  
THE GLEN, PEEBLESHIRE  
HALLYBURTON, COUPAR ANGUS  
HOUSES IN EDINBURGH & GLASGOW  
and  
THE NEW CLUB, EDINBURGH

St. Peter's Church,  
Edinburgh.

Some Smaller Houses:

PITKERRO  
WOODHILL, BARRY  
BRIGLANDS  
RHU-NA-HAVEN, ABOYNE

The Queen's Chair in  
St. Giles' Cathedral, etc.



KELLIE CASTLE, FIFE.

*This page illustrates a Fountain & a Scheme of Figures*  
 NOW BEING PRODUCED FOR A GARDEN IN HAMPSHIRE.



SPRING.



SUMMER.



SIMPLICITY.



COQUETTE.



AUTUMN.



WINTER.



*This centre group is about 5ft. 6in.  
 high. Base about 1ft. 6in. dia.*



LEAD GARGOYLE.  
 Projection about 10in.

THESE figures are real cast lead—the workmanship is of the finest. They are of necessity somewhat costly because fine modelling with plenty of movement is only produced by skilled artists. The finer the model the more costly it is to reproduce it faithfully. Clients purchasing so called old pieces should be warned that many are of spelter and not pure lead. Spelter is deficient in lasting quality, and the more costly production purchased from a house with a reputation is always the better bargain. These statues and fountains are all from our own original models, and our patrons in purchasing from us are fostering the work of the craftsmen of to-day as did the wealthy clients who paid for the productions of the workers of centuries ago. We have always in progress interesting commissions for our numerous clients and invite an inspection at our studios of such work. We solicit a consultation whenever artistic productions are required, such as will give us an opportunity of further enhancing our reputation.



LEAD MASK: NEPTUNE.  
 Size about 12in. square.

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Woodhill House, Barry  
Gilmerton, Fife  
Harmeny, Balerno  
New Club Alterations, Edinburgh  
Episcopal Training College, Edinburgh

**Other Recent Contracts :**

Cranley House, Carstairs  
Town Hall, Kelso  
Town Hall Renovation, Leith  
Boroughmuir High Grade School

**Other Recent Contracts :**

King's Theatre, Edinburgh  
King's Theatre, Kirkcaldy  
Cavalry Barracks, Dunbar  
Dun-Alluinn, Aberfeldy  
Avontoun, Linlithgow  
United Service Club, Edinburgh  
Gresham Insurance Buildings, Edinburgh  
Macdougall's Educational Works, Edinburgh  
Station Hotel, Gullane  
Commercial Bank, Chirnside  
Woodcroft, Barnton

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CHAPEL  
WAS  
CARRIED OUT  
BY  
NATHANIEL  
GRIEVE.

THE  
CARVING  
OF THE  
OAK STALLS  
IN THE  
THISTLE  
CHAPEL  
WAS  
EXECUTED BY  
W. & A.  
CLOW.



THE THISTLE CHAPEL, ST. GILES' CATHEDRAL, EDINBURGH.

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108, Hanover Street, EDINBURGH

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Other works carried out jointly by Nathaniel Grieve and W. & A. Clow to the designs of Sir Robert Lorimer, include:—

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CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD, EDINBURGH. — Chancel Screen, Reredos, Pulpit, etc.

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DUNBLANE CATHEDRAL. — Choir Stalls, Organ Case, etc.

ST. MARY'S CHURCH BROUGHTY FERRY. — Choir Stalls, etc.

ST. JOHN'S CHURCH ALLOA. — Choir Stalls, Organ Case, Chancel Roof, etc.

ST. PETER'S R.C. CHURCH, EDINBURGH. — Reredos and other furniture.

CARNBEE CHURCH, FIFE. — Pulpit, Panelling, etc.

COLMONELL CHURCH, Ayrshire. — Organ Case, Pulpit, Panelling, etc.

KILMAVEONAIG CHURCH, BLAIR ATHOLL. — Reredos, etc.

PITKERRO, FORFAR. — Reredos, furniture, etc., of Private Chapel, etc., etc.



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Barton Hartshorn, Buckingham.  
Galloway House, Wigtonshire.  
Woodhill House, Barry.  
Gilmerton House, Fifeshire.  
Kinellan, Murrayfield, Edin.  
St. Leonard's, Murrayfield, „  
No. 6 Heriot Row, „  
No. 54 Melville Street, „  
Sick Children's Hospital,  
Gullane.  
Stewart Villa, Edinburgh.  
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The complete building of Brackenbrough and the mason and joiner work in the reconstruction after fire of The Glen were carried out by Robert Hall & Co., under the direction of Sir Robert Lorimer.

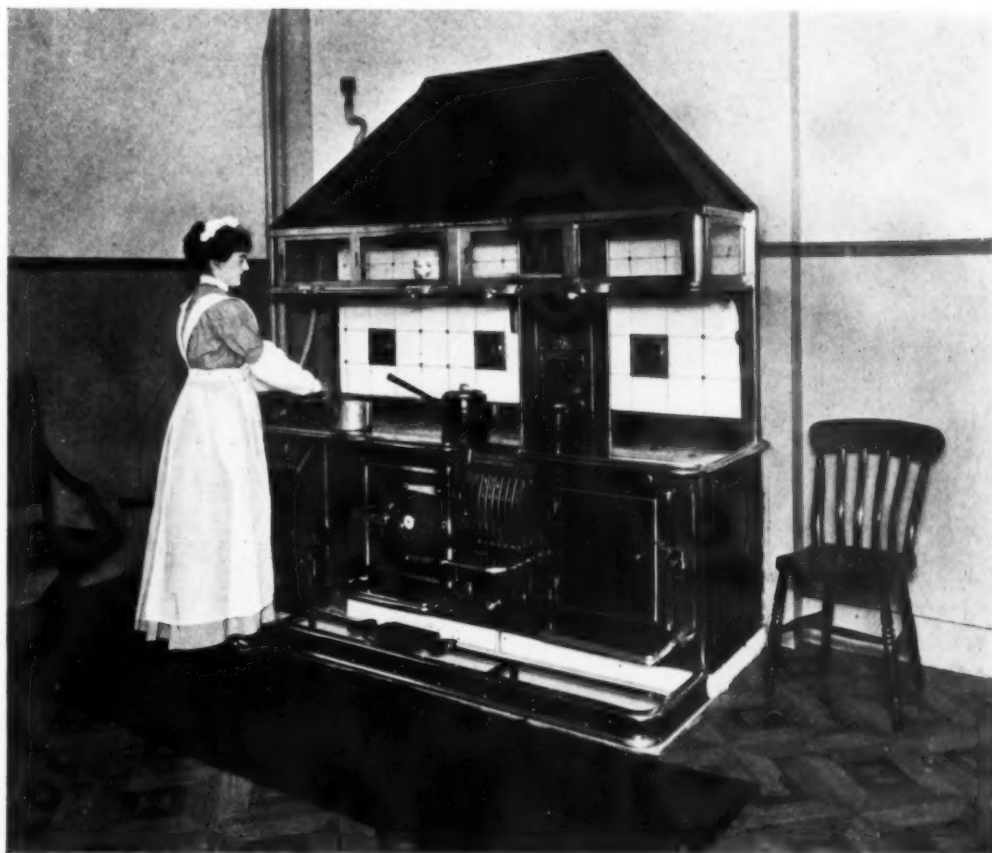


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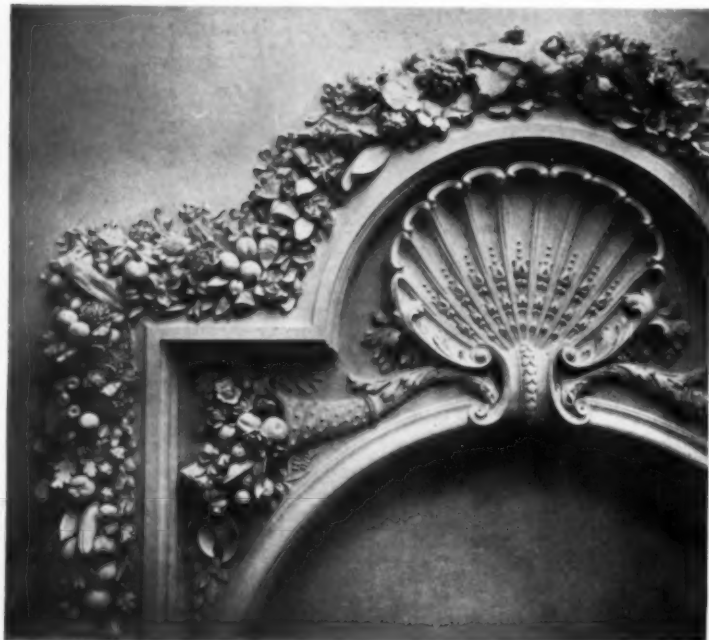
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Hand-modelled Plasterwork  
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*Amongst the buildings designed  
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Thomas Beattie has carried out  
Architectural Sculpture and  
Modelled Plaster are—*

The Glen, Innerleithen.  
Pittencrieff House, Dunfermline.  
Ardkinglas, Argyllshire.  
Rhu-na-Haven, Aberdeenshire.  
Monzie Castle, Fife.  
Briglands, Kinross-shire.  
Galloway House, Wigtonshire.  
Glendalough, North Berwick.  
Lympne Castle, Kent.  
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MONZIE CASTLE,  
for C. MacGill Crichton, Esq.

DUNDERAVE CASTLE,  
for Sir Andrew Noble, Bart.

Work at FORMAKIN HOUSE,  
for J. A. Holms, Esq.



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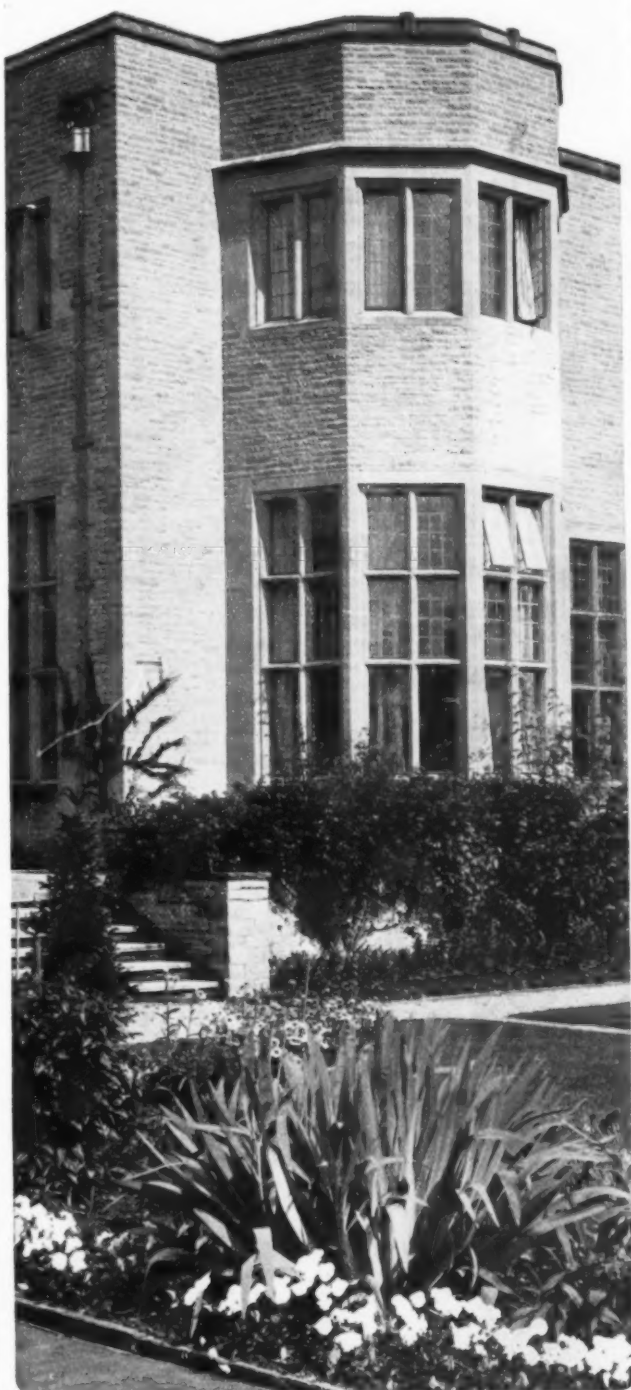


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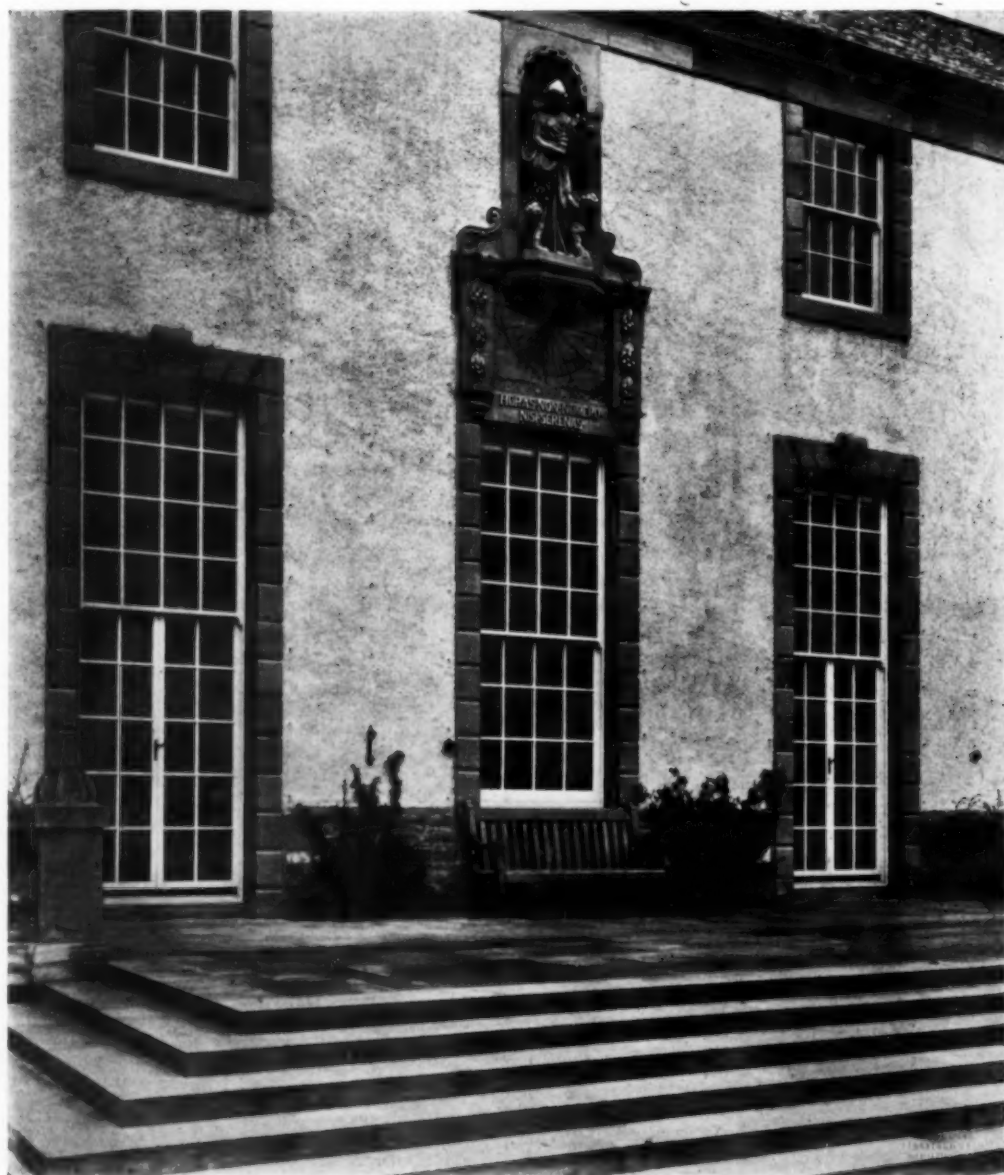
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**Other Recent Contracts executed  
in Edinburgh :**


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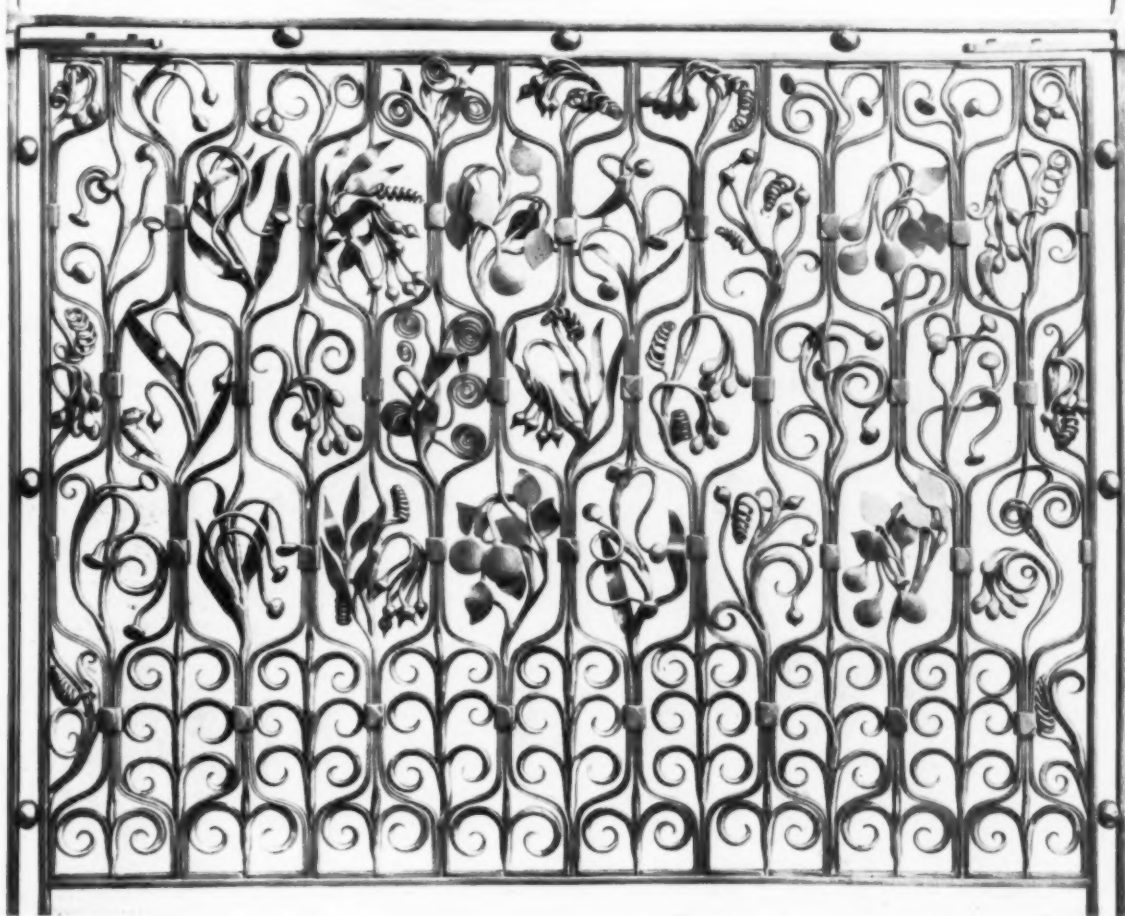


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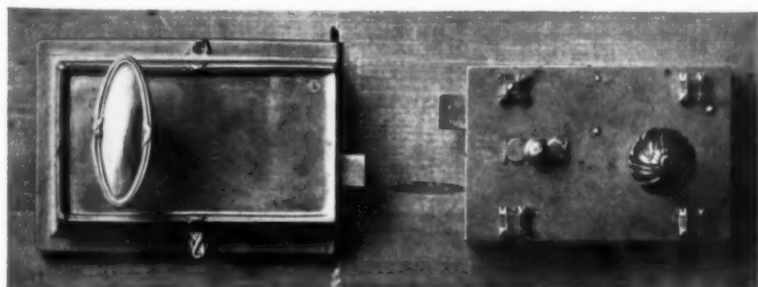
Gates, Railings,   
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Amongst recent buildings for which Thomas Hadden has done wrought-iron work, under the direction of Sir Robert Lorimer, are:—Thistle Chapel (screens in ante-chapel), Lympe Castle, Pitkerro, Rowallan, Briglands, Monzie Castle, Balcaskie, Ardkinglas, Dunderave Castle, Brackenbrough, Leslie House, Fife, Minto House, The Glen, Craigmyle, Hill of Tarvit, Formakin, Rhu-na-Haven, Aboyne, Hallyburton, Forfarshire, Ardgowan, Greenock.

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ROWALLAN CASTLE  
AYRSHIRE, FOR  
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HILL OF TARVIT, FIFE-  
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□ □

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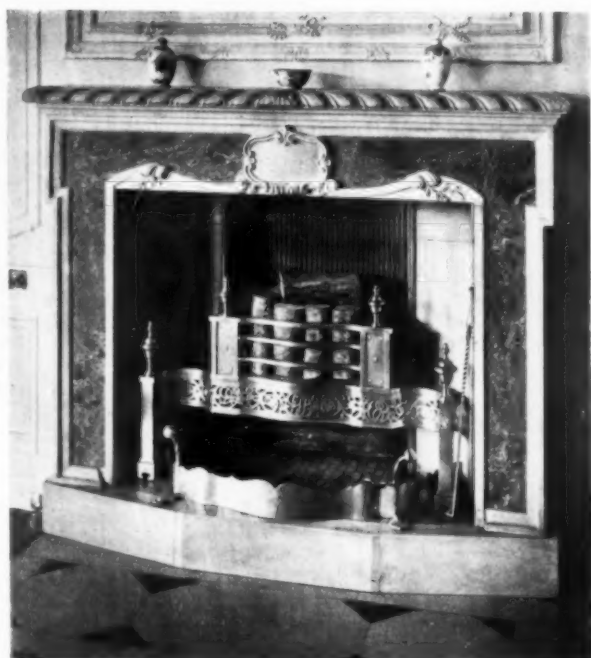
THE CAST BRONZE MEMORIAL  
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MADE TO THE DESIGN OF  
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The Right Hon. Lord Rowallan, Rowallan, Kilmarnock.  
Sir W. G. Baird, Bart., Glendalough, North Berwick.  
Sir Andrew Noble, Bart., Ardinglas and Dunderave.  
The Hon. Sir M. D. McEacharn, Galloway House, Lady Chalmers, Foxcovey, Midlothian.  
The Hon. S. P. Bouverie, High Barn, Surrey.  
Colonel Douglas-Dick, Pitkerro, Broughty Ferry.  
Colonel Hunt, Logie, Dunfermline.  
Colonel Hunter-Weston, Hunterston, West Kilbride.  
Captain Armitage, The Grange, North Berwick.  
Captain Purves, Gilmerton, St. Andrews.  
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St. Peter's R.C. Church and Hall, Churchhill, Edinburgh.  
Children's Convalescent Home, Gullane.  
Linthgow Bridge Hall, Linlithgow.  
Loretto School, Musselburgh.  
St. Andrew's University Library.

#### DUPLEX CYLINDER HOT WATER SERVICES.

Sir Andrew Noble, Bart., Dunderave, Argyllshire.  
Colonel Hunter-Weston, Hunterston, West Kilbride.  
Captain Purves, Gilmerton, St. Andrews.  
C. H. Akroyd, Esq., Duncraggie, Brora.  
Jas. Currie, Esq., Inverawe, Taynuilt, Argyllshire.  
Herbert Herdman, Esq., Kinellan, Edinburgh.

#### GARAGE WASHING SHEDS, GLASS ROOFS, HOTHOUSES, ETC.

The Rt. Hon. Lord Rowallan, Rowallan, Kilmarnock.  
Sir Andrew Noble, Bart., Dunderave, Argyllshire.  
The Hon. S. P. Bouverie, High Barn, Surrey.  
Colonel Hunt, Logie, Dunfermline.  
Captain Armitage, The Grange, North Berwick.  
J. Harris, Esq., Brackenbrough Tower, Carlisle.  
J. A. Holms, Esq., Formakin House, Bishopton.  
John Jameson, Esq., St. Marnocks, Malahide.  
M. L. P. Jardine, Esq., Craigroyston, Granton.  
R. F. McEwan, Esq., Bardochat, Colmonell.  
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J. Herbert Taylor, Esq., Rhu-na-Haven, Aboyne.  
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# MODERN SCOTTISH ARCHITECTURE.

## THE WORK OF SIR ROBERT LORIMER.

**M**ODERN Scotland has its own architectural problems. They differ vastly from those of England, and especially is the variation marked in the field of house-building. This difference was vividly felt by Robert Louis Stevenson. He visited Suffolk when he was twenty-three, and was much impressed by the placid beauty of Melford and Lavenham. Everything was "like what ought to be in a novel and what one never expects to see in reality." That is how English architecture struck the eager young Scot. "I cannot get over my astonishment, indeed it increases every day at the hopeless gulf that there is between England and Scotland. Everything by the wayside, in the houses or about the people, strikes me with an unexpected unfamiliarity." These notes, from a letter written by Stevenson to his mother, emphasise how markedly Scottish buildings differ from those of England, and that difference must be maintained if the architecture of the North is to keep its individuality. The reasons for the difference are many. Whereas England has a tradition of purely domestic work running back to early mediæval times side by side with a defensive architecture, Scotland knew no buildings which were not definitely defensive in intent until the seventeenth century. In England the unit of the home was the hall, in Scotland the tower. It is reasonable even to make the sweeping generalisation that the Scottish house developed vertically and the English laterally. Modern ideas of comfort do not consort with tower-like houses, and the architect who wants to follow early traditions is faced by considerable difficulties in adapting the baronial style. The problem cannot be solved by tricking out a house of ordinary English plan with tourelles and baby bartizans—that is, to play with the letter while missing the spirit of the old work. The new conditions imposed by modern planning have to be faced squarely, with the employment of only such elements of the early work as can reasonably be developed in the light of those conditions. It is because Sir Robert Lorimer has not played the archaeologist, but has brought a fresh mind to bear on the difficulties, that he has infused a new vitality into the Scottish work of to-day. It is difficult to over-state the limitations of the Scots architect in the matter of materials. England has not only stone but bricks of every hue, from white to deep purples and browns, and all of them have their definite traditions of use. In the south buildings may be weather-boarded or tile-hung and timber-built in many ways, and in scores of combinations with stone and brick and plaster. For Scotsmen there is practically only one way of building—in stone, with or without a plastered, or, as they call it, a harled face. Brick is a modern product in the north. It consequently has no traditional treatments behind it, and is generally used, in work of any æsthetic claim, only with a coating of rough-cast. It is the

more to the credit of Scots architects, therefore, that, in the face of all these limitations, many of them imposed by the natural conditions of a somewhat unkindly climate, a definite Renaissance of domestic work has been achieved. In buildings of a public sort the limitations of design do not apply in the same fashion. For churches, Scottish Gothic has its own well-marked and admirable characteristics. These are as applicable to-day as in the Middle Ages if handled with a due regard to modern conditions. For municipal and commercial buildings there are the many modifications of neo-classic which Northern Europe has adopted, as well as the more local version of Palladian design which Sir William Bruce introduced and William Adam carried on. The work of the latter's greater son, Robert Adam, is as much Scottish as English. He began



FORMAKIN. RENFREWSHIRE.

the Scottish invasion of the field of English architecture which is represented to-day by so much fine work in modern London. The latest, as it is certainly the most notable example, is Dr. Burnet's extension of the British Museum.

The energies of Sir Robert Lorimer have been devoted mainly to the cause of architecture in his own country, though readers of COUNTRY LIFE will remember our illustrations of his interesting work at Lympne Castle, November 12th, 1910, and this supplement shows by the pictures of Brackenbrough and Barton Hartshorne that his skill is not limited to the more distinctively Scottish work on which his large reputation as an artist is broadly based. We have so lately (July 15th, 1911) illustrated his very notable addition to St. Giles' Cathedral—the Chapel of the Order of the Thistle—that it is only needful to mention it as a proof of his versatility. His brilliant achievement in renewing the spirit of Scottish domestic building during the sixteenth and seventeenth centuries is likely to prove his

as Hill of Tarvit (COUNTRY LIFE, December 28th, 1912), which reveal his equal sympathy with the humanism in design which we owe to the eighteenth century. LAWRENCE WEAVER

## DUNDERAVE CASTLE.

**A** FEW miles across Loch Fyne and visible from Sir Andrew Noble's house, Ardkinglas, which was illustrated in COUNTRY LIFE of May 27th, 1911, there stood until lately the roofless and ruinous tower of Dunderave Castle. During many stormy centuries of Scottish history it was a stronghold of the Macnaughtons, one of whose functions in life it was to carry on warfare with the Campbells of Inveraray. Readers of fiction who remember Neil Munro's "Doom Castle" will already have some acquaintance with Dunderave, which the novelist took as the prototype of Doom. For the facts about Dunderave,



DUNDERAVE CASTLE: FROM THE WEST.

chief claim to a place in architectural history, but that is not to say that his work runs in a narrow groove. The grave and scholarly character of the University Library at St. Andrews shows him at ease in handling classical motifs. It often happens, and quite unreasonably, that an architect gets labelled as a church architect or a house architect or a school architect, as though the designing of different types of buildings was carried on in watertight compartments. It must be that the individual will approach his problems with certain personal ideas as to the handling of materials and with tendencies either towards romantic grouping and rich craftsmanship or towards an austere idea of balance and a repressive outlook on decorative amenities, but that does not shut him up to the design of one or two types of building. If an artist has a just sense of proportion of rhythm and of fitness, these essential qualities will appear inevitably, whether he designs a cottage, a factory or a cathedral. Sir Robert Lorimer's vernacular buildings show a quality of restrained romance which marks his devotion to the Gothic spirit, but he has done important work in later manners, such

however, recourse must be made to more serious stores of information, and we owe it to Mr. Niall Campbell's courtesy that the following sketch is built up mainly on notes from papers in the Argyll charter chest. The existing Castle does not seem to be earlier in any part than 1596, the date over the entrance door, but the Macnaughtons were settled at Dunderave by the middle of the thirteenth century. We learn this from a grant of the church of Kilmorich near Dunderave, made by Gilchrist Macnachatan to the Abbot and monks of Inchaffray about 1241. This Gilchrist was Chief of the Clan, and held his lands from the Campbells of Lochaw as vassal and vavasour. Both families seem to have been descended from a common ancestor. These early Macnaughtons probably lived in a rudely built castle on or near the site of the present building. We come to something more definite than casual raidings with the service rendered to Charles I. by Alexander Macnaughton. He was a gentleman of the Privy Chamber and, in 1627, raised a levy of two hundred archers from his lands and sailed for France in a fleet of galleys with many pipers and harpers. It



is not recorded what success he had with this rather mediæval equipment, but steady devotion to the Stewart cause earned him a knighthood and a pension after the Restoration, and dying a courtier in London, he was buried in the Chapel Royal. His son Jain succeeded to a much-burdened estate, fought with Bonnie Dundee at Killiecrankie and was forfeited in 1689. Bad luck pursued the Macnaughtons, for James II. and James VII. signed a charter restoring to them all their family's ancient lands, but it never passed the Scottish seals, and thus became valueless. Later in the eighteenth century Dunderave passed by marriage with Ardkinglas into Livingstone possession, and the Chiefship passed to some Macnaughtons who had settled in Ireland in James I.'s reign. The castle continued to be inhabited until early in the nineteenth century, and is one of the few well-preserved buildings in the Western

master-mason from France, a follower of the men who, fifty years earlier, made Falkland Palace what it is. Save for this, however, the castle is typically Scottish. When Sir Andrew Noble



DUNDERAVE FROM BELOW THE NEW SEA WALL.

Highlands. It was designed on a typical L plan with the addition of a round turret at the north-west angle. The carving of dog-tooth, billet and nail-head ornaments round the entrance doorway and the panel frame above it is one of those details which confounds the southern antiquary, accustomed as he is to find these decorations in England no later than the thirteenth century. Over the lintel are carved the initials of the builder and his wife, L. M. and A. N., the date 1596, the text "Behold the end, be not wiser than the Highest," and the family motto "I hope in God."

High up on the tower is a medallion, the head of a bearded man, and so foreign in character that one is tempted to suppose it the work of a French carver, or of a Scotsman familiar with French work. It is not impossible that it represents a belated

bought the estate the castle lacked both floors and roof, and the steps of the turret stair had been hacked away. Trees were growing out of the walls, many of which were



MOUNTAIN, LOCH AND CASTLE.

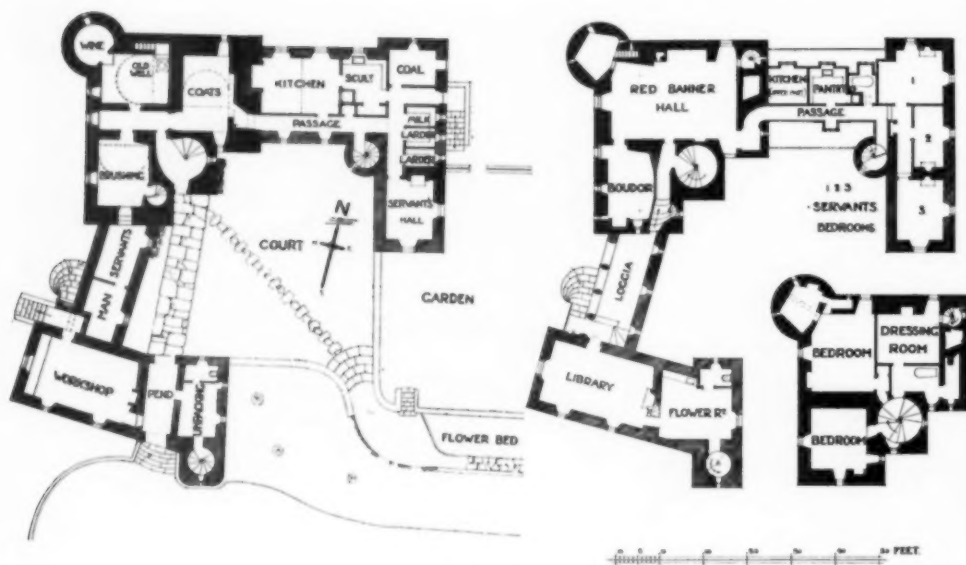


DUNDERAVE FROM THE SOUTH.



NEW ARCH TO COURT.

in a very dangerous condition. A good idea of the state of the castle may be gathered from the photograph now reproduced, which shows the interior before Sir Robert Lorimer took it in hand. There is probably no greater problem connected with making an old house suitable for modern needs than is presented by a Scottish castle of the sixteenth century. A tower is not the most comfortable of places in which to live, and its weakest point is the absence of accommodation for servants. The



PLANS.

Scottish lairds of the sixteenth century did not enjoy a high standard of comfort in their homes, and the few indoor servants

they employed were even less fortunately placed. The only accommodation for them was on the ground floor, and as

the standard of living was raised additional housing was often provided for domestics in simple cottages built near by.

In reconstructing Dunderave Castle as a comfortable home for Miss Noble the main question was how to provide a suitable kitchen wing, etc., without dwarfing the original tower. The pictures show how skilfully Sir Robert Lorimer solved the problem. On the east side of the castle he added a right-angled wing, which contains the kitchen offices. In order to give more reception-rooms he added on the south side, but at some little distance from the castle, a library and flower-room. These were connected with the main building by a loggia, and beneath them room was found for a man-servant's quarters and for a convenient workshop.

The approach to the castle is made through the stone-vaulted entrance passage, which frames the old doorway of the castle. The old fabric itself suffered no structural alteration save the breaking through of openings leading into the new wings. No new kitchen chimney was necessary, because the added kitchen is at the back of the old one, and the flues could therefore be carried up the original chimney. So ample, indeed, was the accommodation in this huge shaft that all sanitary pipes, bath wastes and heating-pipes were conveniently disposed there.

The only feature about the new work which can fairly be described as modern is the loggia, which is not found in old Scottish houses, but the experiment has been more than justified in the result. An open-air sitting-room with a practical roof is a very desirable thing in Argyllshire, the land of sudden scudding showers, and as sudden radiant sunshine. All through the summer an open-air sitting-room is a delightful feature in the pleasure of life, provided always that it is soundly roofed. At Dunderave, moreover, it was obviously desirable to get the benefit of the exquisite view which opens out to the south-west up the loch and towards Inveraray.

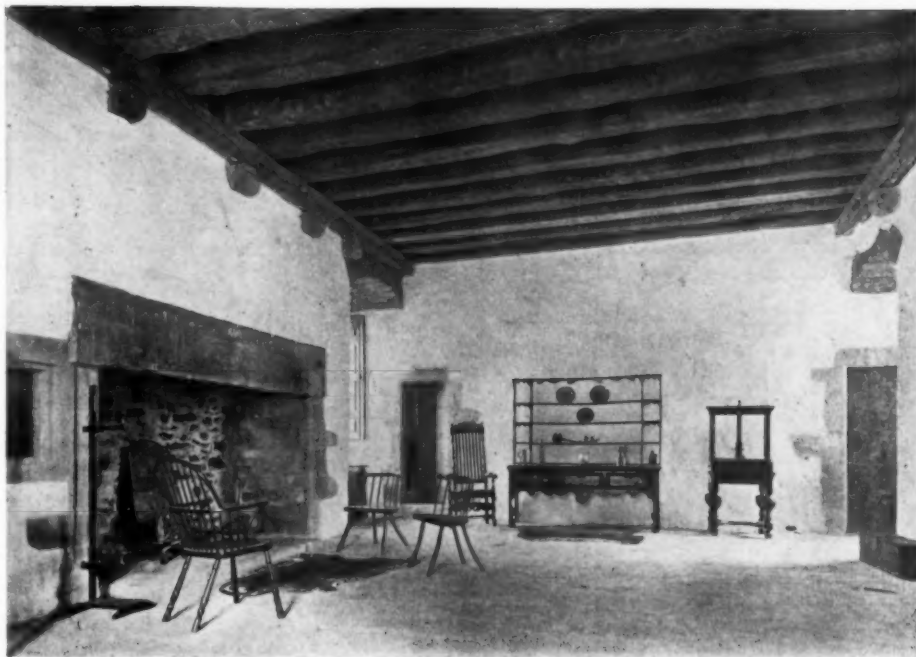


DUNDERAVE CASTLE; THE OLD TOWER REPAIRED.



It need scarcely be said that the new work rhymes perfectly with the old. Nothing but local material was used, the retaining walls and the sea-walls by the lochside were built of boulders, either carried up from the shore or rolled down from the hill behind. The hall, the loggia and the garden paths were laid with a beautiful laminated stone of silver hue, which was found a few hundred yards away by the water's edge, and the stone for the walls of the new buildings was quarried by the roadside. The new floors were built, as our picture of the Red Banner Hall shows, with great joists of Scottish oak, roughly squared, and laid with oak boards of varying width up to more than two feet.

It is worth drawing attention to a practical point with regard to the carrying out of the work. When Sir Robert Lorimer determined on transforming Dunderave Castle from a tower-house into a courtyard house—as was done often enough by Scottish builders in the seventeenth century—the disposition of the new buildings was decided to some extent by the



DUNDERAVE: THE RED BANNER HALL.

line of the old road and the landing stage from the loch. A circle had to be made where motor-cars could be turned without undue quarrying in the living rock. The value of scale models of new buildings has often been urged in *COUNTRY LIFE*, but at Dunderave something more was done. The new buildings were set up full size as wooden skeletons, so that it might be seen how they grouped with the old tower. In the result their disposition, which had looked

so well on paper, was found not to be wholly satisfactory, the proportions were altered, and the new buildings were set, not at right angles with the old as had originally been intended, but in the irregular way shown by the accompanying plans. The success of these second thoughts is fully proved by the series of pictures which accompanies these notes. They show what had already been proved by Sir Robert Lorimer's work at Earls Hall, Kellie Castle and elsewhere, that in his treatment of old buildings he uses a brilliant judgment based on rare knowledge and sympathy, and made alive by a rich gift of design.



DUNDERAVE CASTLE: THE NEW LOGGIA.



BARTON HARTSHORNE: ENTRANCE FRONT.



FROM THE SOUTH-EAST.



IN THE GARDEN: LOOKING EASTWARD.

## BARTON HARTSHORNE MANOR, BUCKS.

SIR ROBERT LORIMER'S additions to this little Buckinghamshire manor house show that his architectural sympathies are stimulated by English not less than by Scottish traditional work, as might be expected from one who spent some time working in the office of the late G. F. Bodley. Barton Hartshorne in the thirteenth century was almost equally divided between the religious houses of Oseney and Chetwode, and each possessed a separate manor. On the Dissolution of the Monasteries the Chetwode Manor was granted to the Risley and the Oseney Manor to the Wellesbornes. There is no record to tell which family built the manor house, the remains of which form the core of the house now illustrated, but it may be attributed either to the Paxton who succeeded the Wellesbornes in the old Oseney possession or to Thomas Lisle, who purchased lands in Barton in 1630, two years before the western part of the house was built. Barton Hartshorne as it then stood was a typical stone-built house of 1632—the date carved on the old west gable. The village is in Buckinghamshire, but it marches with Oxfordshire, and it is natural, therefore, that the traditional masonry of the latter county should be found at the manor house. Once of large extent, the house consisted, when Mr. Charles Trotter bought it, of no more than part of the entrance hall and of what is now the smoking-room and the rooms above. A century and a half ago the rest of the house was pulled down, the remainder became a farm, and there were some modern additions of no interest. Close to the manor house and within the garden was a house of the sixteenth century, so dilapidated that nothing could be done save remove it, after taking out some panelling and doors, which were used in the restoring of the manor house. There is a pleasant local stone of a yellowish colour, which locally they speak of digging, not of quarrying.

The plan of the house looks somewhat haphazard, but that is due to the additions having been made at two dates. The first work was to add to the old fragment (shown on the plan



by hatched lines) a comparatively small house; and a few years later the large kitchen wing was built, and the earlier kitchen was put to new uses. Among the seventeenth century survivals was the very interesting late Jacobean staircase, now illustrated. The new work has been carried out entirely in the spirit of the old. The dining-room is a restful apartment, with simple panelled walls and good vine pattern modelled in plaster on the beam and frieze. The garden has grown up well, and the leaden cupid bearing a sundial is able to survey trim yew hedges which do credit to their tending. In the south garden stands another ornament of lead which brings us in touch with history. It is a cistern bearing the monogram of



THE "OLD STAIR."

Lord Chancellor Thurlow and the Royal arms for Queen Anne, in the last year of whose reign it was made. It came from a house in Great Ormond Street, once Lord Thurlow's, and later the property of the Children's Hospital, which sold this and other cisterns of the same period to meet pressing needs.

Those who are concerned that ancient buildings shall be faithfully preserved, not only in the fabric of their walls but in their decorative equipment, are justly nervous about the modern craze for the "antique." The collection of old furniture is a reasonable hobby, but the passion for tearing panelling, ceilings and fireplaces, etc., out of old buildings and putting them into new ones is another story.

As the Society for the Protection of Ancient Buildings says in its last report, "those who buy such things cannot have a genuine regard for the beautiful works of the past ages, as every house robbed of its fittings is a house spoiled." The action of the Children's Hospital in respect of its lead cisterns must, however, be condoned, because they no longer served a useful purpose, and the claim of flesh and blood is more urgent than the claims of art or archaeology. In their new garden setting Mr. Trotter has given to the cisterns a new opportunity to show their charm.



WEST FRONT AND STEPS.



BARTON HARTSHORNE: THE DINING-ROOM.



FORMAKIN: ENTRANCE LODGES.



FORMAKIN: THE BOTHY.

## FORMAKIN, RENFREWSHIRE

**T**HERE is a hint of the leisurely building ways of the Middle Ages in the growth of

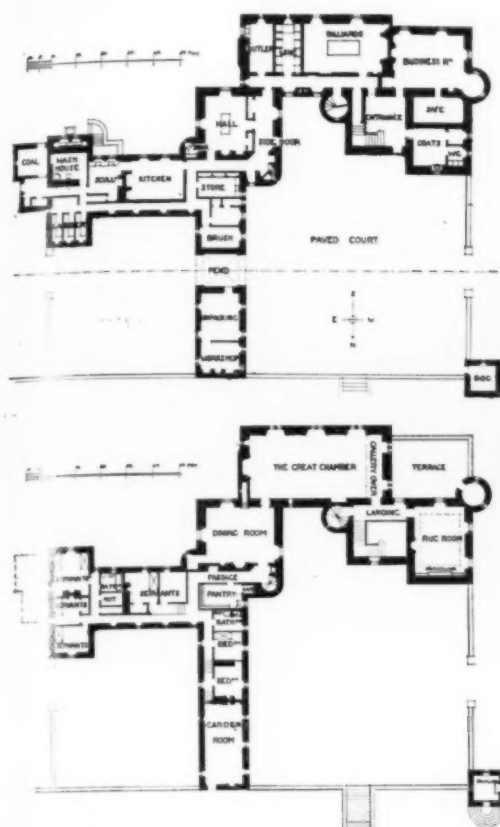
Formakin, even now unfinished within. About ten years ago Mr. John A. Holms acquired the estate, and altered a little existing house so that he might watch the slow development of garden and grounds round the chosen site of the new house, and consider what form the building should take to meet requirements somewhat unusual.

Unusual also was the method of building employed. No part of the work was put out to contract, but Mr. Holms acted as his own builder, employing as master of the works Mr. James Grieve, who bought the materials, engaged and paid the men, and, in short, fulfilled the same function as a master of works did in the sixteenth and seventeenth centuries. In the ordinary way this method is apt to prove very expensive, but in the capable hands of Mr. Grieve the building cost no more than if it had been carried out by contract as usual.

The advantage of direct employment is that it brings a certain flexibility to the work, and allows it to be evolved and altered as the building proceeds. Clients will do well to remember that large alterations made during the progress of a contract are very likely to lead to considerable extras.

The problem put before Sir Robert Lorimer was the maintenance of the most typical sixteenth century Scottish traditions in the treatment of the exterior, in conjunction with a plan and disposition of rooms not only modern but especially expressive of his client's interests and tastes. Mr. Holms is a collector of fine things. His furniture, porcelain, tapestries and pictures are all and each notable in their own kind, and the rooms were to be designed so that they displayed these treasures at their best. Thus, one room was "built round" a fifteenth century Persian rug of unique interest, as may be seen from the plan. The great chamber was made twenty feet high, so that its walls might adequately display the series of French fifteenth century tapestries known as "The Conquest of India." In all the rooms of importance the positions of doors, windows and fireplace





were worked out with definite reference to the placing of the larger and more notable pieces of furniture in Mr. Holms' collection. As may be supposed, all this meant for the architect a vast amount of work which does not ordinarily fall to be done; but it must have given to Sir Robert Lorimer, himself a keen judge of fine things and a discriminating collector of mediæval objects, a keen pleasure. He knew that his labour in designing a fine interior would not be dashed by the presence of an incongruous piece of furniture. Indeed, the *motifs* for his treatment were already indicated by the character of the splendid pieces



FORMAKIN: THE TERRACE.



FROM ACROSS THE POOL.



CORNER OF SOUTH SIDE.



FORMAKIN: THE WAY TO THE FORECOURT.

to which places had been allotted as the rooms were taking shape. It is by such close sympathy between architect and client as to the effects to be sought and the means of their achievement that the most harmonious results can be won. For our present purposes the leisurely methods of Mr. Holms have one disadvantage. Although the garden is mature—it was made some years before a stone of the house was laid—and although the outside of the house appears bravely in our pictures, inside it shows nothing as yet but bare unplastered walls. At some future date we shall hope to illustrate Mr. Holms' collection in the setting which Sir Robert Lorimer has designed for it with so much thought and skill. Meanwhile, we may look at the outside and the garden. The house stands high on the side of a hill above a large pool, below which once stood Formakin Mill. Here Mr. Holms has set going again the old meal mill for the benefit of the countryside, and the farmers thereabouts send their oats to be ground into meal in the old way.

Close by have been built, in a tall group, stables, garage, a power

house for the electrical plant, and rooms for gardeners. They seem to have caught from the proximity of the mill, always a picturesque feature, that quality of traditional charm which seems to flourish in the neighbourhood of mills and running water. Near them, and on the edge of the high road, is the double entrance lodge which gives access to the policies of Formakin, and a very attractive building Sir Robert Lorimer has made of it. From this, the carriage-way leads us to the south-east corner of the house, and the entrance door is reached through an archway under part of the servants' quarters.

The picture which shows Formakin across the pool marks one of the features of the setting of typical Scottish houses. On one side the park is allowed to reach the very walls of the house, so that the cattle or hunters may graze under the windows. The cultivated and enclosed garden lies wholly on the other side of the house, and a very agreeable contrast is thus achieved. Among old examples of such treatment may be cited Edzell and Earls Hall, and the same feeling is seen in the balance between natural and formal which has been achieved at Formakin. Rising from the forecourt southwards and reached by a flight of steps is a broad, sloping lawn. In the



SUNDIAL AND GARDEN HOUSE.



FORMAKIN: FOUNTAIN, TERRACE AND GARDEN HOUSE.





FORMAKIN: FROM THE SOUTH-EAST.



FORMAKIN: THE HOUSE FROM THE SLOPING LAWN.



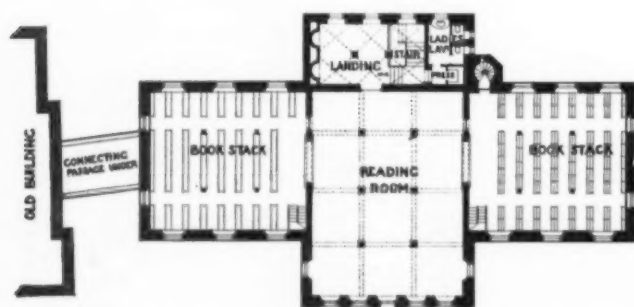
THE NEW LIBRARY AT ST. ANDREWS UNIVERSITY.

middle stands a stone fountain basin, on the kerb of which sit four lions, facing inwards to the tall sundial pillar. The technique of these "king's beasts" is admirable and wholly Scottish in feeling. They and similar carvings at Formakin and other houses of the same character show the zest which Sir Robert Lorimer imparts to the details of his work.

When, many years hence, a definite history of modern Scottish architecture comes to be written, and the achievement of the men of to-day can be seen in its true perspective, one of Sir Robert's greatest claims to be remembered with gratitude will be his large services to the sister arts. Even the most casual glance at the illustrations of his work in these pages shows the distinguished quality of the modelled plaster, the carved work in stone and wood, and the wrought iron work with which his buildings are richly, albeit reticently, adorned. During the last twenty years or so, Scottish craftsmanship has made great strides, and has been finely fostered in the admirable art schools at Edinburgh, Glasgow and other great centres. In order to appreciate this intimately, one has only to visit the Edinburgh College of Art and to see the vigorous work which is being turned out under the direction of the Principal, Mr. Morley Fletcher, supported by an able committee, on which Sir Robert has done yeoman service. This educational work is the germ of the high level of average attainment in the Scottish craftsmanship of to-day. While the results cover a wide field and touch every branch of the applied arts, such as book printing, fabrics, and the modelling of all sorts of domestic objects, the advance in the crafts allied to architecture is particularly marked. It has been Sir Robert Lorimer's good fortune not only to inculcate a right spirit in these things, but by his own fertile gift of design to give point and direction to the work of the scores of craftsmen who have wrought for him in every sort of material.

### THE NEW LIBRARY, ST. ANDREWS UNIVERSITY.

WHEN Mr. Andrew Carnegie was Lord Rector of St. Andrews he marked his devotion to libraries by providing funds for enlarging the University library, and a view and plan of Sir Robert Lorimer's new building are



ST. ANDREWS UNIVERSITY LIBRARY: PLAN.

now reproduced. The middle part is given up to a students' reading-room, and this, the most important element of the plan, is rightly accentuated by the treatment of the elevation. The two ends are occupied by book stacks, constructed wholly of steel, with glass floors, in a fashion learnt from America, where library equipment has reached a very high level. In other respects the building does homage to the most modern ideas of fireproof construction, for the flat



THE LIBRARY: PART OF MAIN FRONT.

roof is built of reinforced concrete covered with asphalt. The library is, in fact, a straightforward solution of practical needs both in plan and construction, but at the same time it has been given the scholarly character befitting the buildings of a great university.

Perhaps the most satisfactory thing about modern architecture—and it cannot be said truly of other arts, and least of all of painting—is that it is directed with reasonable sanity to the simple solution of ordinary problems. Stevenson once wrote, in an access of irritation: "So long as an artist is on his head, is painting with a flute or writes with an etcher's needle or conducts an orchestra with a meat-axe, all is well; and plaudits shower along with roses. But any plain man who tries to follow the obtrusive canons of his art is but a commonplace figure. To hell with him is the motto, or at least not that; for he will have his reward, but he will never be thought a man of parts." Happily, an outburst like this could have no reference to the architecture of to-day. Sensational design never had a smaller chance of winning favour. There is an increase of reliance on the "obtrusive canons of the art," so far as they



are involved in a closer search for inspiration in classical prototypes. The architect of the younger generation, indeed, is chiefly thought "a person of parts" when he eschews any reaching after originality and seeks his effect in the arrangement of old elements on lines which show his personal outlook on design in a restrained fashion.

## A CEILING AT ARDKINGLAS.

**A** RDKINGLAS, a notable house built for Sir Andrew Noble on the shores of Loch Fyne, was illustrated so recently in COUNTRY LIFE (May 27th, 1911) that it is needless to give any general description of it here, but one of its ceilings may well be shown in detail, as it bears on the whole question of modern plasterwork. At the end of the sixteenth and beginning of the seventeenth centuries there was working in Scotland a school of plasterers whose hand can be traced up and down a wide tract of country. Legend has it that they were Italians, a theory which this writer regards with a certain amount of suspicion. It is a hardy story which crops up in many centuries and all over Great Britain. It was told with much circumstantial detail of the ceilings of Holyrood Palace, done about 1600, but the building accounts give Dinsersfield and Hubert, "English plasterers" as the authors of the work. It was said also of the ceilings of Winton Castle, which were done by a man of the not markedly Italian name of John White. We find it in Ireland connected with the ceilings of Kilmainham Hospital, and it clings round many obviously native-born ceilings in English country houses.

It is none the less true, however, that the antiquary is not on sure ground in relying on the absence of documentary evidence to support his denial of the foreign provenance of such work. Scotland was much behind in artistic development in the sixteenth and seventeenth centuries, because civic disorder when combined with acute poverty is poor soil for æsthetic growth. It may well be that foreigners were employed whose names never got into documents. That Scotsmen should be the contractors was natural enough, for foreigners would speak the language imperfectly or not at all. There is, however, the internal evidence of the plasterwork to be considered. The great ceiling wreaths were built up of all sorts of exotic flowers and fruit, e.g., pomegranates, which a Scot could never have seen. It would

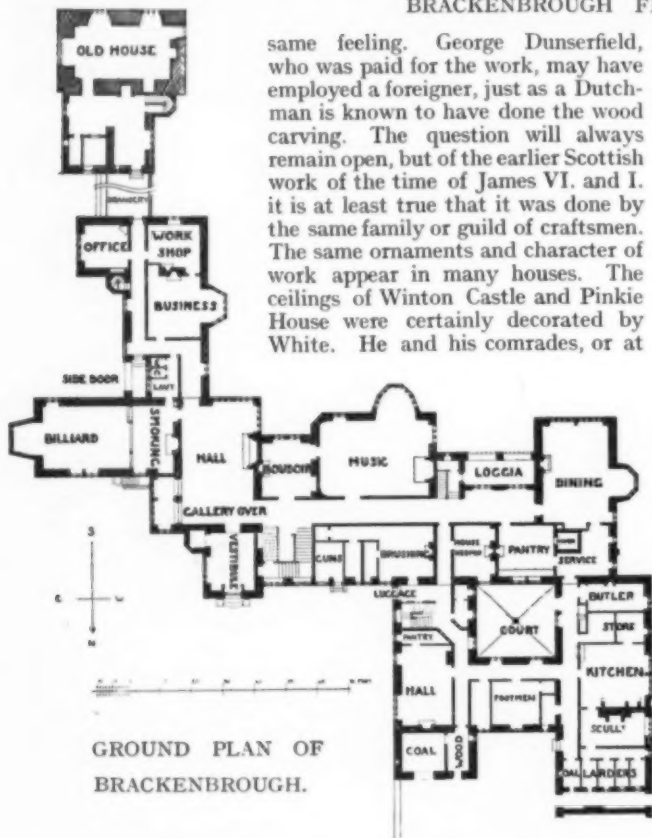
have been easy for a laird, who had been abroad and had seen the beauty of foreign modelling, to get from abroad a few plasterers with their stock of patterns. The Scots plasterer would act as contractor, pay them, assist them in the rougher work, and no doubt learn their ways, but probably his name alone would appear in the laird's accounts. There are many parallels in the work of to-day. Some of the finest stone carving in one of Sir Robert's most important buildings was done by a roving Greek, who did miracles with a chisel during his sober intervals, but his name will nowhere appear. At a great modern house in the classical manner, where there was much "stuc" work, a Scottish plasterer employed Frenchmen almost wholly. They appeared on the site, worked, ate, drank and were merry, and disappeared into limbo when the house was done. Perhaps the antiquary of two hundred years hence will spin fine theories about the native plasterers of to-day from the evidence of their work, for they are not of those who have left their names behind them. It is difficult to imagine, for example, that the splendid women who blow trumpets in the spandrels of the staircase ceiling of Holyrood Palace can have been modelled by Scotsmen, or even by Englishmen. If they had been, the general sculptural work of the period would have shown the



A CEILING AT ARDKINGLAS.



BRACKENBROUGH FROM THE SOUTH-WEST.



same feeling. George Dunserfield, who was paid for the work, may have employed a foreigner, just as a Dutchman is known to have done the wood carving. The question will always remain open, but of the earlier Scottish work of the time of James VI. and I. it is at least true that it was done by the same family or guild of craftsmen. The same ornaments and character of work appear in many houses. The ceilings of Winton Castle and Pinkie House were certainly decorated by White. He and his comrades, or at

least the school to which he belonged, whether partly of foreigners or not, must have travelled all through Fife, working at Kellie Castle and Wemyss Castle. At Muchalls Castle in Forfarshire and at Craigievar in Aberdeenshire the technique is similar, and at the latter castle there is a ceiling almost identical with the one at Kellie. All this work has the same prevailing characteristic, namely, a combination of stiff conventionalism in rib and wreath with a delightful naturalism in straggling sprays of vine leaves and grapes. Modern architects and craftsmen tried for a good many years to recapture the spirit of these engaging compositions, but it was not until Sir Robert Lorimer had given many years of study to the method originally employed that he achieved complete success.

A casual examination of the old work suggests that the ornaments were modelled on the ceiling itself and wholly in a freehand fashion, but that is not the case. Sir Robert had the advantage of being brought up at Kellie Castle (which is pictured in colour on the cover of this supplement) and it was restored by his father, Professor Lorimer. A careful examination of its splendid vine ceiling revealed that the work was all done with two sizes of bunches of grapes and two sizes of leaves. These were cast in quantities, and only the connecting stems were modelled by hand *in situ*. When Sir Robert tried first to do ceilings in the same manner, he used to finish the ground in ordinary smooth three-coat plaster, but the vine or other ornaments always had the air of being stuck on. His final method is to omit the third smooth coat, and to finish the second coat roughly with a "float." The pattern is roughly chalked or scratched on the plaster itself. The plasterer carries on to his scaffold baskets which hold the various sizes of bunches of grapes, leaves, birds, butterflies and the like. These are planted on and connected by hand-modelled stems. In the result the limitation in the number of decorative elements prevents the effect being too naturalistic, and, moreover, enables the work



THE SOUTH FRONT.



to be done within reasonable limits of cost. In the case of the Ardkinglas ceiling, now illustrated, the wreath of fruits was made up of separate castings, and it thus escapes the hard and lifeless look of so much of the modern plaster rib-work done in the Georgian manner. This is often cast in lengths, and therefore lacks the variety which comes from the wreath being built up from single flowers. "All can grow the flower when all have got the seed," and now that the right method has been established the technique of plaster ceilings is improving rapidly. The example illustrated is proof enough of the rightness of the methods, and shows how large a debt modern work owes to Sir Robert's tireless researches into the history of Scottish craftsmanship.

## BRACKENBROUGH, . . . CUMBERLAND.

UNTIL the advent of railways the Fells of Cumberland and Westmorland were a country so remote and inaccessible that the Renaissance was very slow in making any impression on their architecture. Their peoples,

site once given up to a large farm steading. A new home farm was built about half a mile away. As our pictures show, Sir Robert Lorimer has shown his grasp of the local conditions by treating Brackenbrough in the broad manner that is characteristic of Tudor work, not only in Cumberland and the Lake District, but also in Yorkshire.

Some reference must also be made to some interesting points in the planning of the house. The lighting of the hall by windows which occupy its south-west corner is very satisfactory. The arrangement of the owner's business-room in a house of this kind is rarely so well contrived as at Brackenbrough. Opening out of it is a little room marked "Work Shop" on the plan, which is very convenient for the owner's guns, fishing rods, etc. Also adjoining the business room is the estate steward's office, with an outer door adjoining it to which people calling on business can be directed instead of being taken through the house. The circular staircase next this office was provided solely for the use of the owner, and leads to the private suite on the first floor, which consists of a boudoir, bedroom, dressing-room and bathroom. The little room marked "Guns" on the plan is a useful place with an outside door, but no connection with the interior of the house. This was



BRACKENBROUGH: LOGGIA AND BAYS.

like the inhabitants of the Cotswolds and other hill districts, had a sturdy individuality which did not readily surrender the old Tudor traditions of building. When the builders of more accessible neighbourhoods had accepted Palladian ideas of design in their fulness, Cumberland folk went on in their old ways, which never died out entirely. To some extent, doubtless, this devotion to the old manner of mason-work was due to the large influence which the nature of materials brings to bear on design. From the Fells comes some of the most beautiful building stone which England can show. It is mainly of a rich red, though a few quarries yield a stone of a fine cream colour, and it is laminated like sheets of paper.

On the Brackenbrough estate, between Penrith and Carlisle, stood a tower with parapets and mullioned windows, of too early a type to make it suitable for enlargement as the main feature of the new and ample house which was wanted. Its character, however, determined the design of the new work, and it was retained to serve as an over-flow house at times when a large house-party strained the accommodation of the main building. An orangery was built to join new and old, and the latter thus stands clear to tell its own story. The ground plan of the new house took somewhat the shape of a Z, so that the building might group round an existing garden, and in order to include an existing building as part of the kitchen wing. The old tower used to be occupied as a farm, and the new house covers the

contrived in order to give a place for loaders to wait on mornings when there is a shoot.

## TOWN-PLANNING . . . AT GALASHIELS.

CORN MILL SQUARE, Galashiels, is a symbol of the new spirit in town-planning, and shows Sir Robert's success in handling a civic scheme. The middle of the Square was originally occupied by an old corn mill, which some years ago was bought by the Municipality and partly demolished. At that point in the proceedings there was considerable division of opinion as to the way in which the space should be utilised and treated. The old mill had been served by the water of a large burn, which ran through the town from the north. It had been proposed, before Sir Robert was called in to advise, that this stream should be driven underground into a covered drain, and that the small area should be laid out as a garden. Fortunately, this unhappy idea was not carried out. Sir Robert was swift to recognise how rare an advantage it is for a town to be able to boast clean running water in its midst; and he determined to make a feature of it. A model of what he proposed was made, and the town council approved the scheme, which has been carried out, as shown by the photograph overhead.



The water is changed often, because a certain amount must be let down at certain intervals to serve some mills at a lower level, and a sluice is therefore provided in the pool. The pedestal of the centre pillar is set angle-wise, so that it serves as a cut-water to the stream that comes through the upper arch. The main portion of the cost was borne by the town funds, but the pillar and two boys riding on dolphins which decorate the lower basin were a private gift. The work is only lately completed, and will take on a more handsome air when the trees set in the surrounding paving have achieved a larger growth. Meanwhile, the iron guards which protect them are rather unsightly, but time will correct that.

The experience of Galashiels should encourage other municipalities to entrust the designing of such improvements to competent architects, instead of leaving them to be developed in a haphazard way in the office of the borough engineer. Everyone familiar with municipal life knows what valuable service is rendered to the health of the community by such municipal officers, but they are rightly chosen rather for their engineering skill and experience than for their grasp of æsthetic problems; and it is unreasonable to expect from them facility in architectural design.

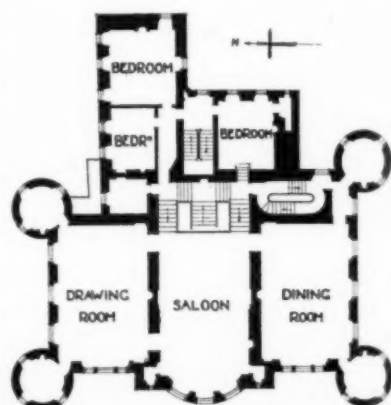
## RECONSTRUCTIONS AFTER FIRE AND NEW INTERIORS.

TO every architect in large practice there comes not only the designing of new buildings and the devising of additions to old ones, but also the reconstructions necessary after fire. Before describing some of such works with which Sir Robert Lorimer has been concerned it may be of use to our readers to discuss some of the practical and financial points involved. When a fire occurs the owner should give prompt notice to the company with which the house is insured. A surveyor is generally despatched post haste by the company in order to assess the amount of the damage. In many cases it has happened, even when the

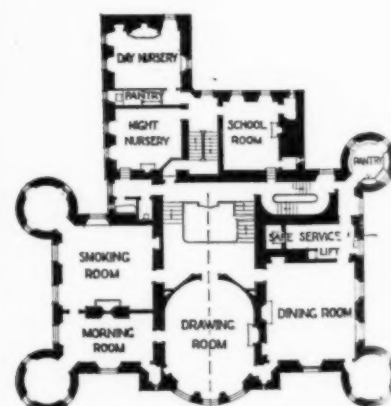


CORN MILL SQUARE, GALASHIELS.

sum of money involved was very large, that the owner so thankfully appreciated the benefit of insurance that he accepted at once the sum offered by the insurance company. The wisest course is for the owner to call in his architect before discussing figures. He thus secures expert advice as to the sum which will have to be expended in the restoration of the house to its original condition. If the damage is very serious the architect will join with himself an expert fire assessor, whose sole business it is to compute and negotiate claims. The damage suffered by a structure often takes several weeks before it is fully manifest. Heavy falls of rain shortly after the fire have a very bad effect; but even if the weather continues fine, cracks are almost certain to develop in walls which at first seemed to be practically unharmed. In the case of one of the reconstructed houses



PLAN BEFORE RESTORATION



PRINCIPAL FLOOR PLAN

PLANS OF MONZIE CASTLE.

Before and after reconstruction.



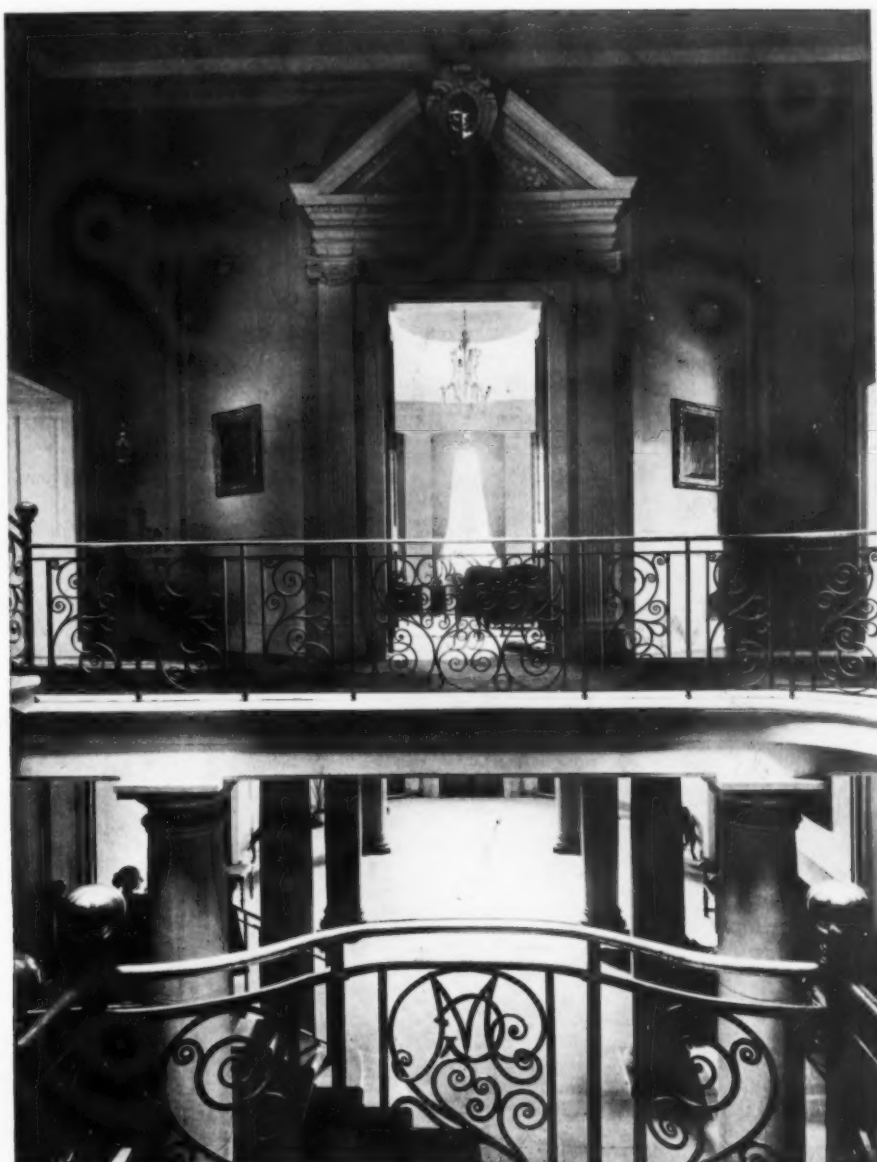
MR. BURRELL'S TAPESTRY ROOM.

referred to, storms beat continuously upon the damaged fabric for nearly three weeks after the fire had taken place. The claim was on the point of being settled when they began, but a settlement was deferred. Ultimately the additional damage caused by the flooding of the house and other defects due directly to wind and rain was found to amount to several thousands of pounds. This serious amount of money would have been lost by an immediate settlement, and was recovered from the insurance company, which followed the honourable practice, happily prevalent in Great Britain, of making a generous settlement on the clear proof of loss. Sometimes it will be suggested that the company shall itself undertake the work of re-instatement, but this is an undesirable course for more than one



OAK WHEEL STAIR AT THE GLEN.

reason. The lack of suitable records of what has been destroyed makes it difficult to ensure accurate reproduction of the state of things before the fire, and the catastrophe may well be allowed to redeem itself in part by using the opportunity to re-arrange the interior and bring the fabric up to date in plan and equipment. The most satisfactory course, therefore, is for the owner to make a cash settlement with the insurance company, and then consult carefully with his architect as to how the money shall best be laid out in the work of reconstruction. If this be done a fire, if unattended by loss of life or limb, may prove to be a blessing in disguise. These points can best be appreciated by a consideration of a good example of a reconstructed house.



NEW STAIRCASE AT MONZIE CASTLE.



MR. BURRELL'S HOUSE: THE HEAD OF THE STAIR.





OLD TAPESTRY AND NEW PANELLING IN THE DINING ROOM AT HALLYBURTON.

Monzie Castle, Crieff, was a large house of no architectural interest, which had been added early in the nineteenth century to an older building of the sixteenth. Its plan is now reproduced, and shows that the principal floor had been sacrificed to two very large rooms divided by a saloon. The main staircase was carried up only as far as this, the first floor, and access to the upper floors was given only by a servant's stair in the south-east corner. The interior bristled with inconveniences. There were no bathrooms, heating or electric light. The house took fire as it was being vacated by some tenants, and the whole of the interior was burnt out. As the loss was fully covered by insurance, it was possible to reconstruct the house within on modern lines practically without extra cost to the owner. The juxtaposition of the old and the new plans shows that Monzie Castle to-day has its rooms disposed on modern lines, and that it contains all the elements of a luxurious home. The dining-room is of more reasonable size, for part of it has been cut off to form a service lobby. The old top-lighted saloon has been turned into an oval drawing-room and the old drawing-room divided into morning-room and smoking-room. The staircase was wholly reconstructed, and makes a most attractive feature with its iron balustrading, as one of our photographs attests. Fire risks have been reduced to a minimum by the rebuilding of floors and roof in fire-proof construction. Fire can never be anything but an enemy, but full insurance and wisdom in reconstruction are, to say the least, cheerful compensations.

The Glen is another house which has taken new shape after a fire, and attention may be drawn to the attractive oak wheel stair which appears in the accompanying picture.

So much for houses which have been reconstructed by grim necessity after being

ravaged by fire. Sir Robert Lorimer, however, has remodelled many interiors for clients who did not need such drastic persuasion, and three of them deserve special attention because they throw light on the sort of interior treatment which is suitable when the main decoration is to consist of old tapestries. As things are to-day in the great sale-rooms where objects of art change hands, pictures regarded as decoration tend to become

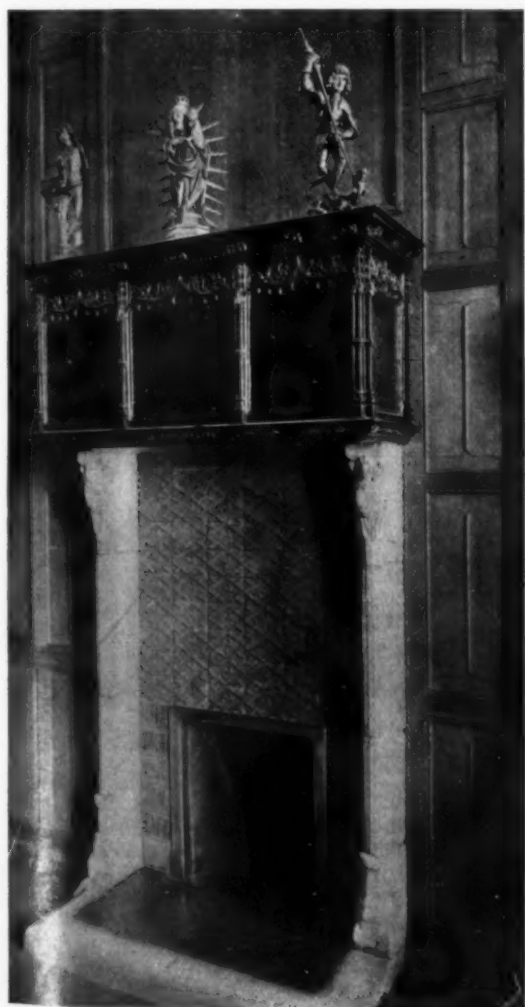


REMODELLED DRAWING-ROOM IN A TOWN HOUSE





REMODELLED DINING-ROOM IN A TOWN HOUSE.



OLD PANELLING ON A NEW FIREPLACE.

prohibitive in cost for all except millionaires. Everything goes to show, therefore, that tapestries will receive, as years go by, more attention. Their cost, when compared with that of pictures, is still comparatively modest. An interesting contrast was seen a few months ago at Christie's, when a small Dutch sketch in oils of a lady's head and shoulders, measuring considerably less than one square foot, sold for a few pounds short of six thousand pounds, whereas a series of ten Brussels tapestries, illustrating incidents of the Trojan War, only realised a little more than the same sum. One of this series measured as much as ten feet by twenty feet, and the complete set would form a magnificent decoration for the great hall of a country house. It is not often, of course, that a collector can boast of such fine Gothic



DOORWAY: ARDKINGLAS.

tapestries as Mr. Burrell can display in his house at Glasgow. One of the accompanying illustrations shows a series of French examples of the fifteenth century, three of which represent the sports of the months. They belonged once, no doubt, to a set of twelve which told the story of the year. It is obviously desirable that mediæval wall coverings of this kind shall hang in rooms which are appropriately treated in their architectural details and in their furnishing. Sir Robert Lorimer therefore designed a fireplace of mediæval detail and a dining table of trestle type which accords well with the tapestry. As the collection is large, some of the pieces were disposed about the hall and staircase. The house is of a rather dull classical type, and was built in the first half of the nineteenth



THE BUSINESS ROOM AT HALLYBURTON.

century. The staircase was therefore rebuilt in oak, and the newels carved with grotesque creatures, which help to give to the interior that early character demanded by the tapestries. One of the latter is hung on the landing wall, and appears in one of our illustrations. It is a piece of Burgundian work of the fifteenth century, and depicts a lady riding on an elephant, which is probably an allegorical way of representing Charity overcoming Envy. It was once in the possession of Lord Carmichael.

Another illustration shows the new dining-room which Sir Robert Lorimer added to Hallyburton, Coupar Angus. In this case the room was not built to suit existing tapestries, but its dimensions and treatment were roughly worked out with a view to ascertaining the various wall spaces which



THE COFFEE ROOM, NEW CLUB, EDINBURGH.



would need to be filled. A journey was then made to Paris and a series of tapestries of suitable size and type, mainly of the period of Louis XII., were acquired from various sources. The design of the ceiling and the panelling and other finishings of the room were then worked out to suit the tapestries, and our picture shows clearly enough how successful is the complete scheme. The price of tapestries rises steadily, but the Hallyburton

room was equipped as long ago as 1903, and the sums paid for the complete series were no more than is often given now for a by no means first-rate portrait by Raeburn of somebody's grandmother, which may be very admirable in itself, but certainly has no very notable value as a piece of decoration. It all depends, of course, upon the point of view of the buyer; but if his purpose is to secure objects of art which have a high decorative, as



A FIREPLACE, NEW CLUB.

distinguished from a high money value, there is little doubt that the first place should be awarded to tapestries. The examples illustrated all happen to be of Gothic character, and therefore call for architectural surroundings which struck the same note. If it is desired, however, that the general effect of the room shall savour of the seventeenth or eighteenth century, there are plenty of contemporary tapestries which will accord admirably with rooms which take their inspiration from the reigns of Charles II. or the Georges.

The business-room at Hallyburton is a good example of a modern interior treated on the lines of middle seventeenth century work, but with that freedom in the introduction of earlier motifs which gives new vitality and justification to the design of to-day. (See page xxxvi.)

The collector of old examples of panelling and the like, especially if they are of a rare and rich type, is faced with the problem as to how they can be disposed in a house without giving it the air of a museum. Mr. Burrell, whose tapestry-room and staircase have already been described, is the fortunate possessor of some notable Gothic panelling which Sir Robert Lorimer has put to admirable use by turning it into an over-mantel. The stone shafts which support it are carved in a very sympathetic way. (See page xxxv.)

It is characteristic of the variety of manners in which the modern architect has to work that the adjoining illustration of the saloon door at Ardkinglas, with its fine broken pediment and admirable carving of clustered fruits and flowers, should be as obviously successful as the works of Sir Robert Lorimer which are based on earlier motives.

The owners of roomy but quite uninteresting town houses, especially if they are also the possessors of fine furniture and tapestries of mediæval date, are hard put to it to devise suitable surroundings for their treasures. The two pictures showing the interior of a town house illustrate well how this difficulty can be overcome. (Page xxxv.) The larger picture shows a dining-room with doors opening into the library. Both these rooms had the usual decorations of the first half of the nineteenth century with large black marble chimney-pieces and other equipments of early Victorian taste. An opening was made between the two rooms and fitted with tall double doors, which ensured a vista from front to back of the house. The floors were relaid with oak boards of varying width, running through the two rooms. The dining-room, with its panelled wooden ceiling, its new fireplace of Gothic character and its fine tapestries, has achieved something of that calmness and "lucid order" of the interiors which were pictured in so characteristic a way by Pieter de Hooch and other Dutchmen of the seventeenth century. There is no need to say more about the drawing-room in the same house than that the heavy Victorian cornices loaded with meaningless ornaments were replaced by plain mouldings, and that the curved marble covings of the fireplace show an unusual and happy treatment.

#### THE NEW CLUB, EDINBURGH.

One of the most successful interiors which Sir Robert Lorimer has contrived is to be seen at the New Club, Edinburgh, a building of no special architectural interest, designed by Burn.

The coffee-room presented a sufficiently dreary appearance eighteen months ago. Above a dado of varnished oak the walls were divided by strips of wood into panels of canary-coloured plaster. The screen between the two rooms was made up of two columns and two pilasters of polished red granite, with capitals and bases of bronzed plaster. The full-length portraits were hung in gilt frames in the plaster panels, and the fireplaces were small and commonplace. The pictures are copies, principally after Raeburn, of portraits of distinguished Scotsmen, many of whom were members of the club. The scheme for remodelling included lengthening one arm of the L formed by the two rooms, and a wholly new decorative treatment. In working out his design Sir Robert Lorimer achieved an effect of quiet dignity by employing Georgian motifs without resort to the ornate features which have made "hotel Georgian" a name of reproach. Richness of detail is concentrated on the ribs of the panelling which form the frames of the pictures, on the fireplaces and on the screen. The cornice is innocent of the usual stock modillions, and is made up of simple mouldings. Its treatment marks the sound theory on which G. F. Bailey always insisted, viz., that the cornice is an integral part of the wall and its crowning feature, and not part of the ceiling. It seems obvious and reasonable enough, and may often be seen emphasised in the employment, usual in France, of a small cove moulding above the cornice, which enables the ceiling to spring clear from it. The panelling is broadly treated and, in common with all the oak in the room, is Scotch grown and brought to a beautiful grey tone. It is characteristic of the faithful work which is common to the best design of to-day that such details as the steel grates and fenders were all down



INTERIOR OF ST. PETER'S.



full size by the architect. Professional practice was a simple affair when all such things were chosen from a manufacturer's stock catalogue. Indeed, architects, in their anxiety to produce worthy and personal work, have somewhat spoiled their clients, who are now apt to expect that, even in a thousand-pound cottage, every door and fireplace shall be a new and original conception. The club coffee-room as it appears in the photographs on pages xxxvi. and xxxvii. shows how enormously portraits benefit their surroundings when they are treated as part of the scheme of decoration, instead of as dislocated objects separated from their background by intrusive frames. Sir Charles Barry re-established the better way in his treatment of the hall and gallery of the Reform Club, and the New Club enforces the merits of that admirable example.

## ST. PETER'S CHURCH . . . EDINBURGH.

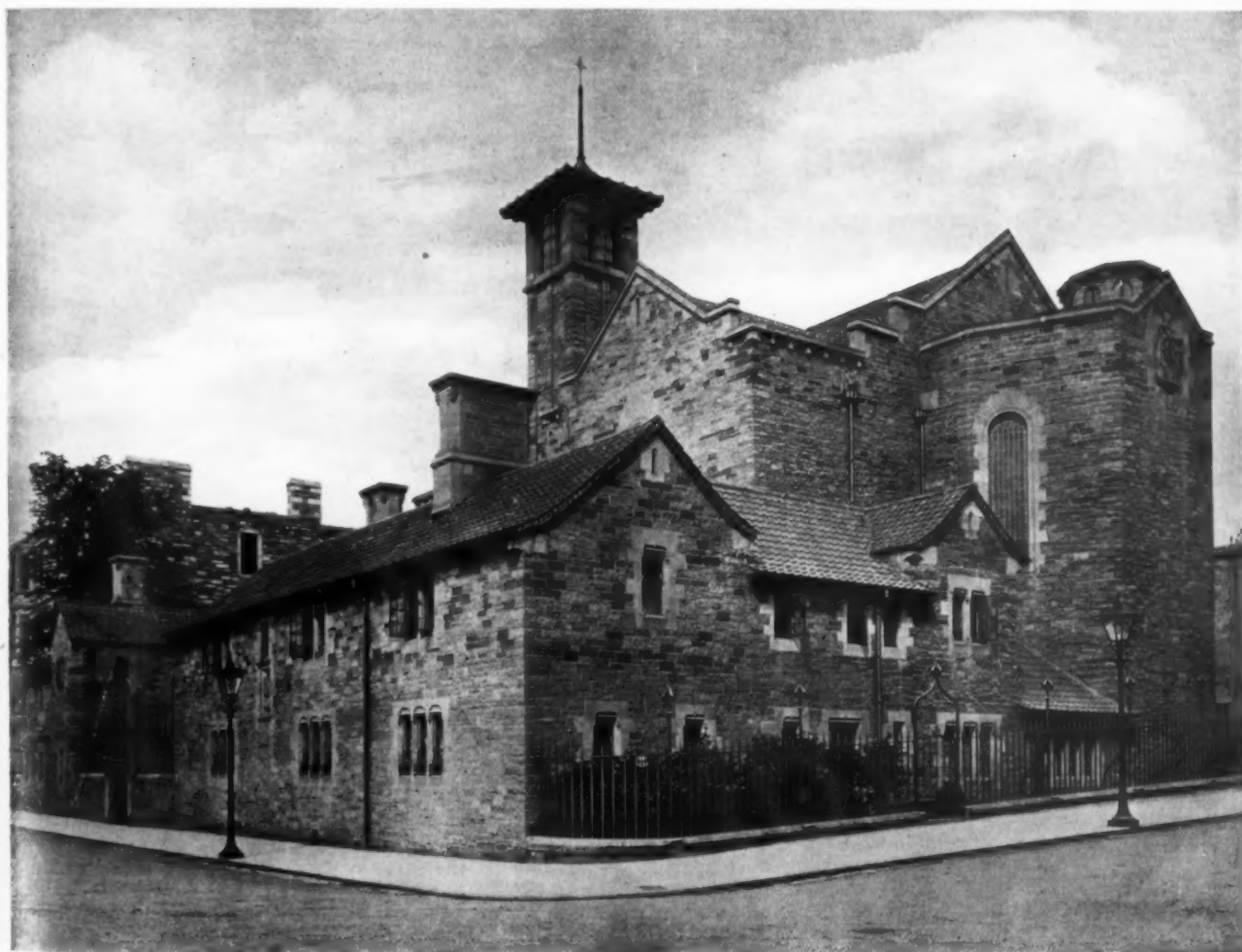
**D**URING no small part of the nineteenth century the design of ecclesiastical buildings was limited by the bonds of style. The protagonists of the Gothic revival, and perhaps Sir Gilbert Scott in particular, regarded it as unthinkable that a modern church should be built which did not resemble as closely as possible a building of the thirteenth, fourteenth or fifteenth centuries. Church design resolved itself into the skill with which measured drawings of old work could be arranged to suit specific requirements as to accommodation. A personal note began to be imported into these rather barren exercises by men of outstanding gifts of design, such as Butterfield, Burges, Pearson and Bodley; but there remained the definite intention to represent some particular style. During the last thirty or forty years, however, there has been an access of greater freedom, and this refusal to accept needless restraints is well illustrated by the Roman Catholic Church of St. Peter's at Edinburgh.

Sir Robert Lorimer began, as it were, with a clean slate, on which he wrote the purpose of the building, and the cheapest available material which was also good and could be employed with the funds at his disposal. These factors determined in the main the design of St. Peter's. In any church which



THE CHURCH FORECOURT.

owes its character to the Gothic spirit (even though Gothic detail may be lacking), and especially in any building in Scotland, where vertical lines are emphasised both in domestic and ecclesiastical building, the main thing needful is height, which brings dignity. The money available was distinctly limited, and in order to achieve the desired sense of dignity within the church, all detail was



ST. PETER'S FROM THE ROAD.



eliminated, and masonry, which is costly, was employed only for the exterior. This meant a perfectly plain brick interior, which was whitewashed in order to emphasise the tall proportions of the building. The clergymen of any communion usually exhibit little readiness to accept a new architectural idea, but in this case the priest in charge of St. Peter's was quick to see the significance of the proposed scheme, and was helpful in aiding the developing of the plan so that it might suit ritual needs.

The ritual choir is not separated in any marked way from the nave, but is given due importance by being raised above the general floor level and enclosed by low parapet walls in the fashion often seen in Italian churches. The floor of the choir within the low wrought-iron screen is paved with slabs of Cipolino marble, the wavy grain of which suitably represents living waters. Inlaid in the Cipolino are white marble fish, which seem to swim towards the altar, being thus drawn into the net of the Great Fisherman. This makes a pleasing and not too obvious piece of symbolic decoration. The great Rood hanging from the sanctuary arch is made of pine wood, painted and gilded, and forms a striking feature as the church is entered. The outside walls of the building were built of the cheapest stone available, which comes from Hailes, near

Edinburgh, and is agreeable both in texture and in its varying colours. It came from the quarry in flat, laminated pieces, with which a good wall can be built without the introduction of other material for quoins, and it was employed for the whole of the exterior with very sparing additions of hewn stone. The general treatment of the outside of the church, with its tall, slender tower, is reminiscent of Italian models. It none the less has a savour of Scottish traditions which comes from the problem having been faced in a straightforward way with due regard to the character of the materials employed, and without much reference to the style of any particular period. Without treading on the dangerous ground of theology, it may be allowable to claim a special reasonableness for the employment of obviously modern *motifs* in the building of new churches. Every religious body is obliged in some sort to justify its existence by the hold which it has upon succeeding generations. However great may be its devotion to the traditions of its faith, its existence as a living, vigorous organism is made possible by living men. However constant may be their reliance on the past as the source of religious inspiration, their buildings should in some sort bear the impress of the age which sees their devout endeavours take material shape.

## SOME SMALLER HOUSES

IT is safe to say that the smaller the house the more difficult it is to give it a Scottish character. The adoption of well defined features of the Baronial style, such as turrets and oversailing parapets, is reasonable only when the scale of the house allows them to serve some purpose in the development of the plan. In some little houses built during the last few decades, these elements, proper to castles, have been sprinkled over low-built villa residences with no more reason than dictates the ornaments on a wedding cake. Three of the

seventeenth century, could be adopted therefore without the structural alteration of the walls that was necessary in England. No doubt this explains why sliding sashes look at home in buildings of the castle type in Scotland, whereas they have an obvious air of later insertion in buildings south of the Border.

### PITKERRO.

The Scottish architects of the end of the eighteenth and the beginning of the nineteenth centuries dealt very



PITKERRO: FROM THE SOUTH.

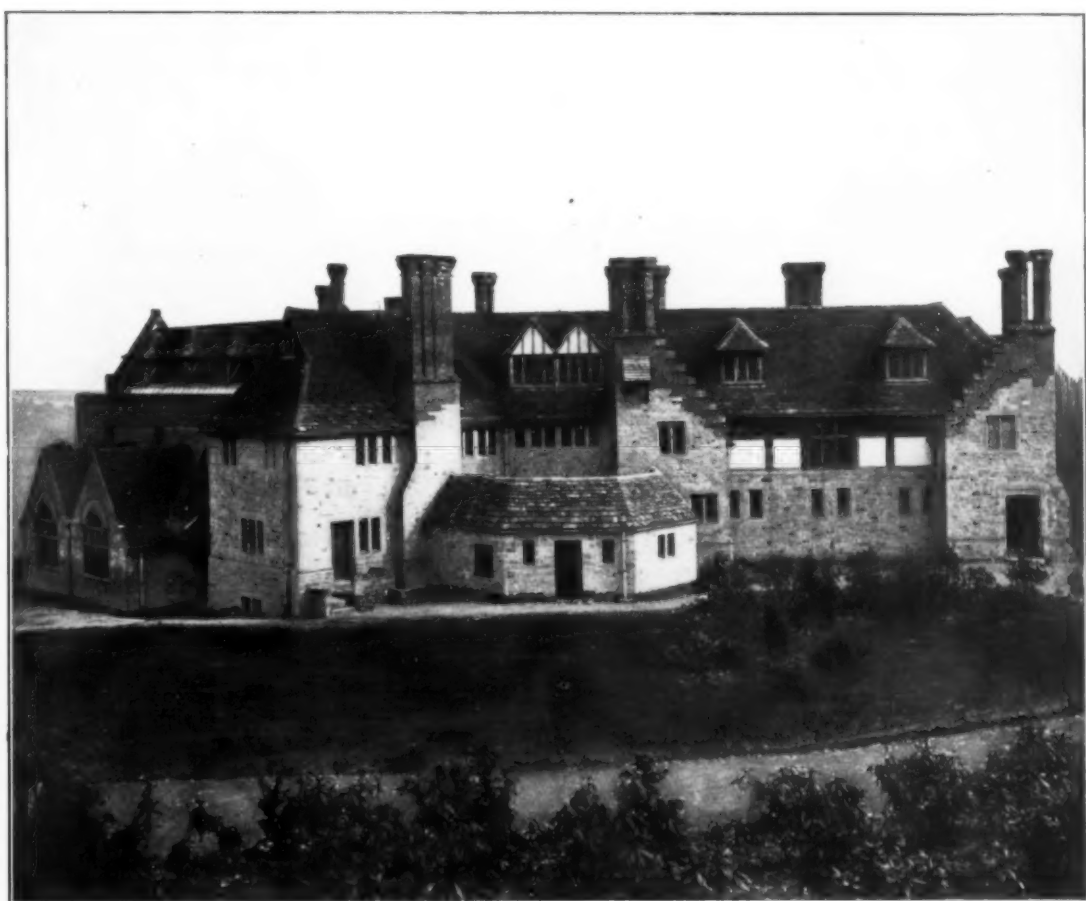
many smaller houses designed by Sir Robert Lorimer—Pitkerro, Woodhill and Briglands—are now illustrated. They are alike in so far as they all show reticence in the use of traditional Scottish features, and in the subordination of the latter to the general scheme of the plan. The fourth house, Rhu-na-Haven, is worthy of especial study because it shows the influence of material—in this case granite—on design. One point in the general treatment of house design may be noted here, *e.g.*, the large size and small number of window openings as compared with English buildings. Scotland never developed big windows divided into many lights by mullions and transoms. Before sliding sashes were invented, the big openings were filled with a combination of casements and solid shutters set in an independent frame. The sliding sash, when it came in at the end of the

harshly with the work of the master masons of the sixteenth. Pitkerro is an example. It was a small house, a simple oblong in plan, with tall gables and turrets, which had been "improved," after the fashion of the later men, by flattening the gables and by making away with all the turreting except the corbels. Sir Robert Lorimer's task was to put back a steep pitched roof with dormer windows, and to add accommodation for a large family. This was done in the same spirit as at Dunderave. The old house was left as far as possible to tell its own story, and the additions were joined to it by a narrow neck of building. The new wing was set north and south, at right angles to the old, so that both new and old look out over the old garden.

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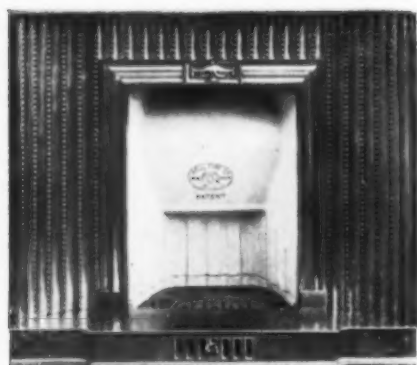


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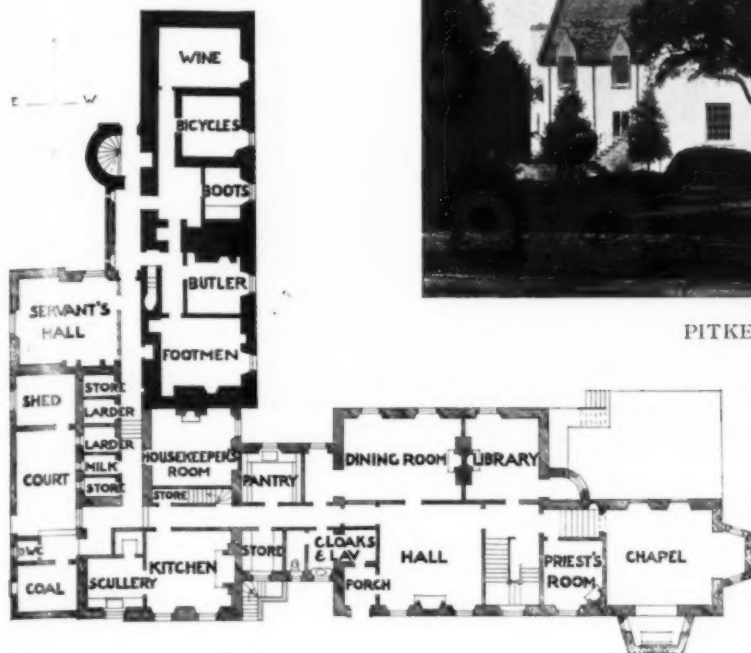
The added work follows in general character the treatment of the old, but an interesting development of the plan arose out of the need for a chapel. This was placed at the south-west end of the new wing, and the problem was to secure an adequate and dignified height without interfering with the drawing-room above. The ground level was therefore lowered, seven steps were provided down to the chapel floor



PITKERRO: FROM THE EAST.

#### WOODHILL, BARRY.

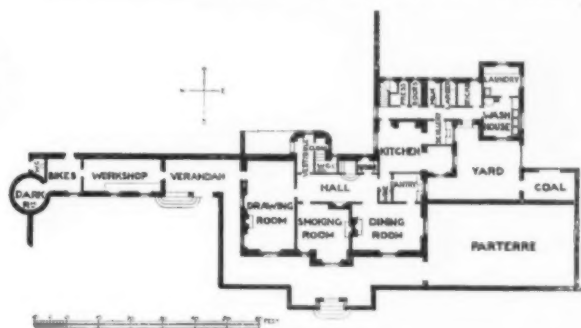
Woodhill is a standing example of the dangers of unchecked dry rot, which almost destroyed the old house that stood formerly on the same site. It looks



GROUND FLOOR PLAN OF PITKERRO.

Original walls shown in black. New work by hatched lines.

from the hall level, and the windows which light it were kept as near the ceiling as possible.



PLAN OF WOODHILL.



WOODHILL, BARRY.

southward across an old enclosed garden to the famous Barry links. The characteristics of the old building were, in the main, reproduced, and some old carved stone and other hewn work were incorporated in the new fabric. The plan was based on the provision of accommodation which could be conveniently worked by the three maids of English custom (cook, housemaid and parlour-maid), with the addition of a laundry-maid, who occupies a much more important position

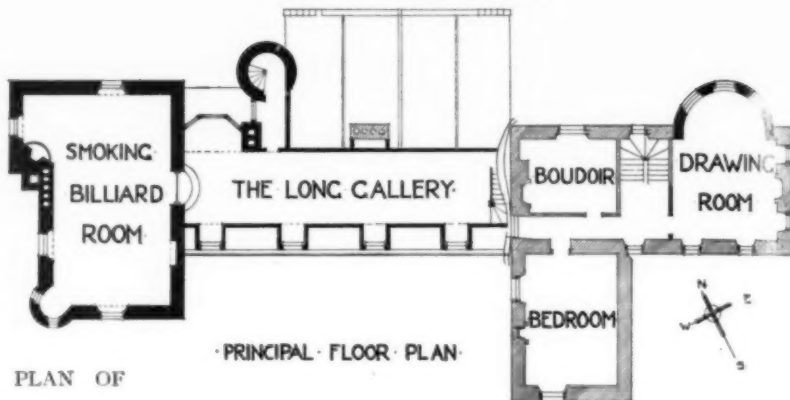


BASIN AND STATUE.

in Scottish domestic economy than she does south of the Border. It will be observed that an admirable laundry and wash-house are attached to the kitchen premises. The low wing with verandah, workshop and bicycle-house running westwards from the main block is finished very pleasantly by a little round tower with conical roof, which provides on the ground floor a photographic dark-room.



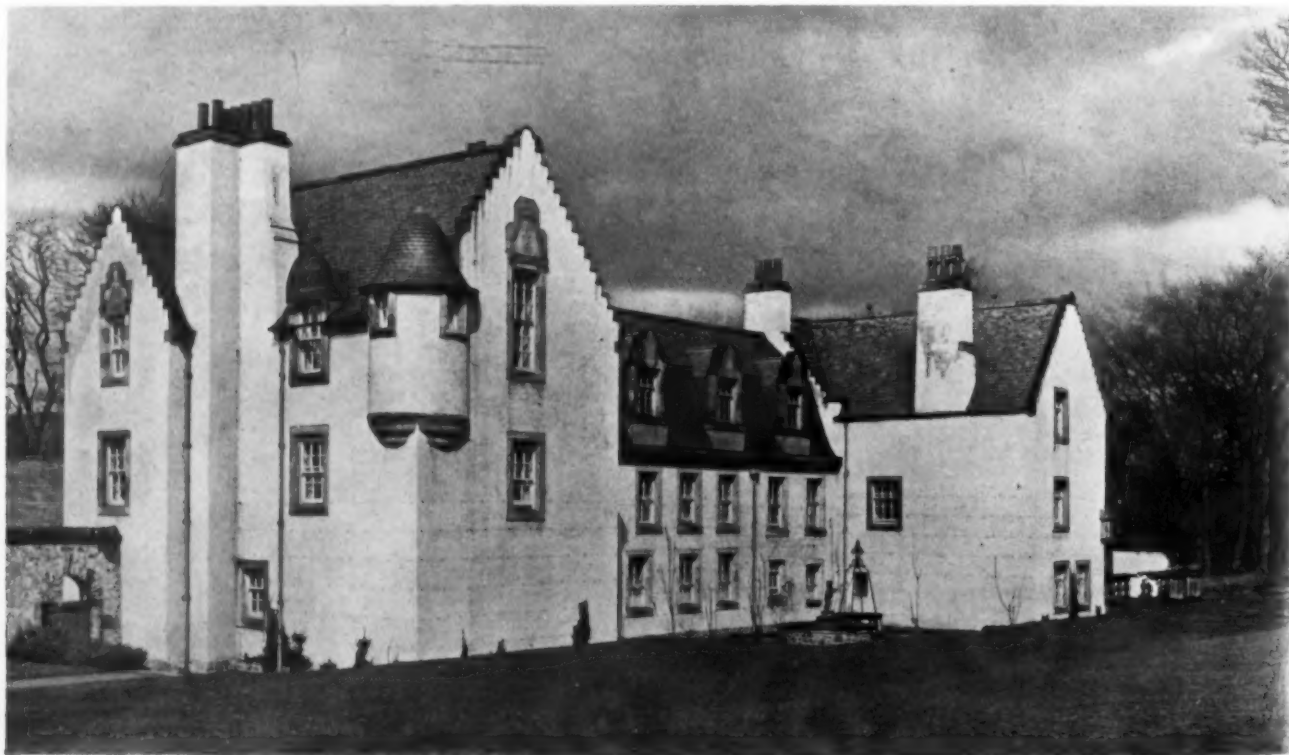
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## BRIGLANDS.

This is an example of a little old house—a plain oblong with an added wing—which had no architectural character. The accompanying plan indicates the old walls by hatched lines, and the new walls are shown in solid black. Sir Robert Lorimer has made two additions at different times for Mr. J. A. Clyde, K.C., M.P., the billiard-room and long gallery being the latest work done. The illustrations show how a definite Scottish character has been given to a house of no original merit. Very effective is the masonry basin with a statue in its midst, and the terrace and stairway on the south side. The most effective feature of the interior is the broad gallery which connects the old house with the added billiard-room. Its curved ceiling is very pleasantly treated with modern plaster-work in a typical Scottish manner.

## RHU-NA-HAVEN.

THERE is no part of the British Islands which shows the influence on design of the nature of local materials more impressively than Aberdeenshire. The first visit to Aberdeen of a Southerner who has any feeling for architectural qualities is a memorable experience.

The present writer will never forget his first sight of the city on a brilliant frosty morning when the buildings sparkled like ice. The intractable character of the granite, joined with the natural sobriety of Scottish building, make for reasonable and restrained work, and the city was fortunate in having, about a century ago, architects who had a real understanding of classical design. No little of the misfortunes of nineteenth century architecture were due to the dreadful facility of so many modern materials, notably terracotta. There is nothing facile about granite. It dourly resists being moulded, and this quality has done much to make Aberdeen the restful and satisfying city that it is. Even if the design of a building lacks interest, there is sheer pleasure in the Titanic character of the material. The granite comes from the quarries in huge



BRIGLANDS FROM NORTH-EAST.

Rhu-na-Haven, Aboyne, Aberdeenshire, is a granite house which shows Sir Robert Lorimer's judgment in the use of materials. Built on a beautiful site in a beechwood clearing, its lawn runs down to the waters of that famous salmon river, the Dee.



GRANITE DOORWAY AT CRAIGMYLE



THE LONG GALLERY, BRIGLANDS.

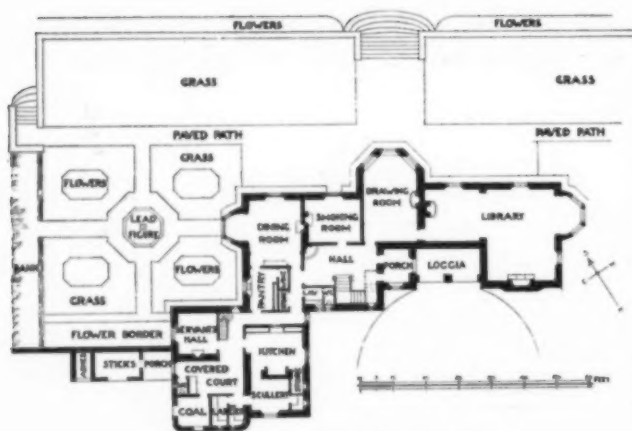
blocks, and it is only reasonable to use it in large pieces in order to save the large cost of reducing it to smaller sizes. Even so, the granite takes a heavy toll of labour, for the weight of such squared stones is great. With modern cranes, however, that difficulty is minimised.

The walls were built in the manner traditional in the district, of great blocks roughly axed on the face. This is not only the way that Aberdeenshire masons have followed for uncounted years, but it commends itself as the common-sense fashion to handle the material. Architecture more than any other art has to bend to the logic of fact, but, if it does so with any subtlety of appreciation, it wins its effect. A granite house impresses by its solidity in a convincing fashion which no other achieves, though this quality belongs in measure to all stone-built Scots houses. Nor does this massiveness mean an employment of material beyond the needs of the case. The country breeds gales which demand a fortress-like construction. Stevenson wrote once to Mrs. Sitwell of a storm at Swanston that kept him from sleep for the horror of the wind's noise. "The whole house shook, and, mind you, our house is a house, a great castle of jointed stone that would weigh up a street of English houses." The description





RHU-NA-HAVEN: FROM THE SOUTH.

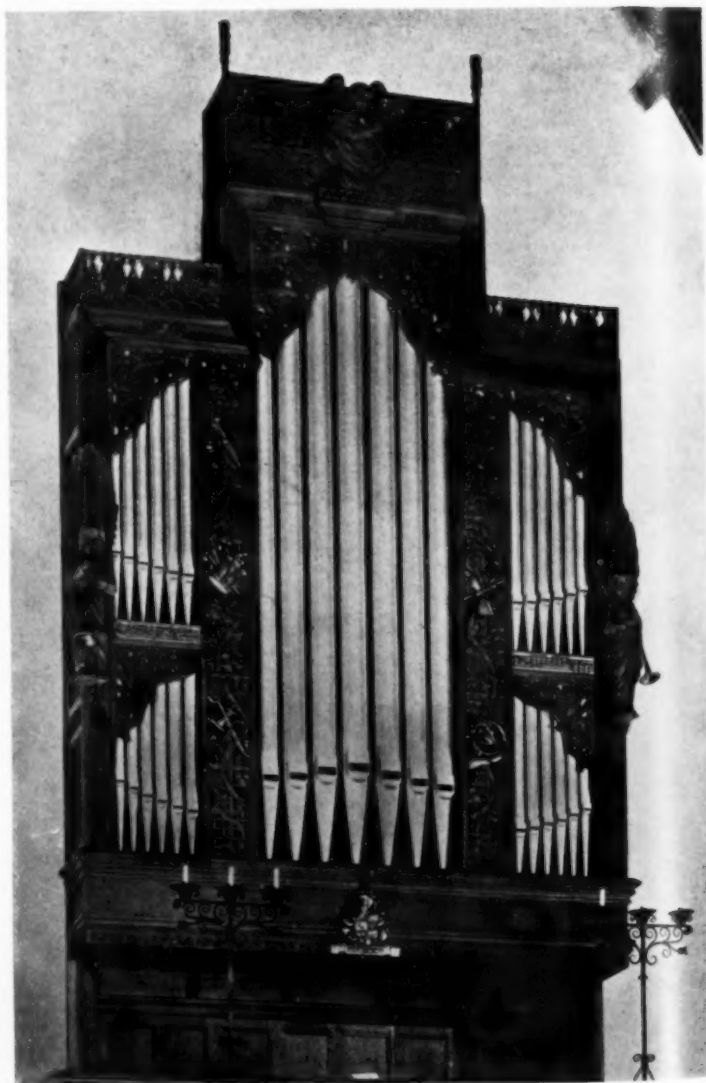


PLAN OF RHU-NA-HAVEN.

applies admirably to Rhu-na-Haven. As far as decorative detail in granite is concerned, the utmost that is proper to the material is indicated by the charming heraldic carving over the door at Craigmyle.

## THE QUEEN'S CHAIR IN ST. GILES' CATHEDRAL, &c.

IN none of his work, perhaps, has Sir Robert Lorimer shown his intimate sympathy with the Gothic spirit more clearly than in the woodwork details which he has designed for quire-stalls, organ-cases, chairs and other sorts of ecclesiastical furniture. The Gothic revivalists like Pugin made the supreme blunder of designing their woodwork detail like stonework done small. Their passion for getting things fitted into the right century drove them to this pseudo-original method because there existed practically no examples of thirteenth century furniture. The late G. F. Bodley, R.A., founded his wood details on the later (Flowing Decorated) type of Gothic, and was able to draw on a vast store of splendid woodwork, such as rood screens, the designs of which were true to their material. It is in his steps that Sir Robert Lorimer has walked, but he has perhaps brought to the work a finer imaginative touch.



THE ORGAN CASE.

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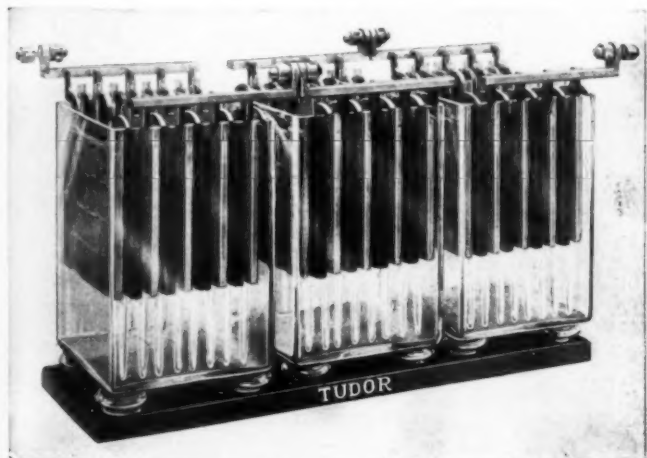
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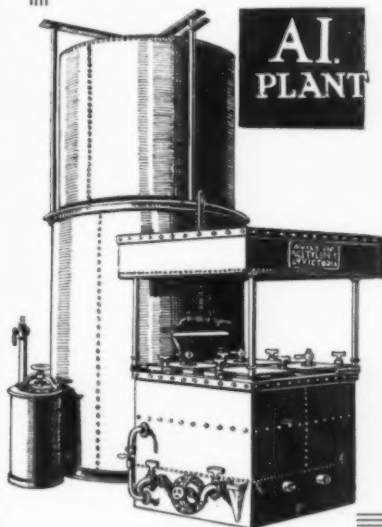
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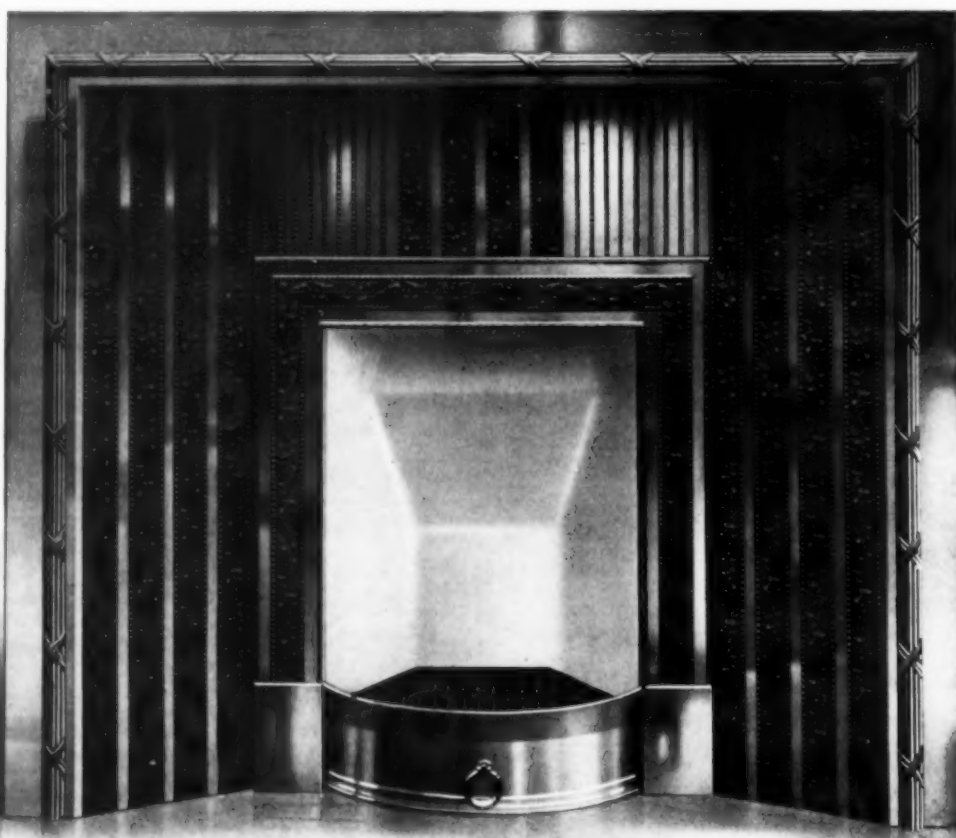
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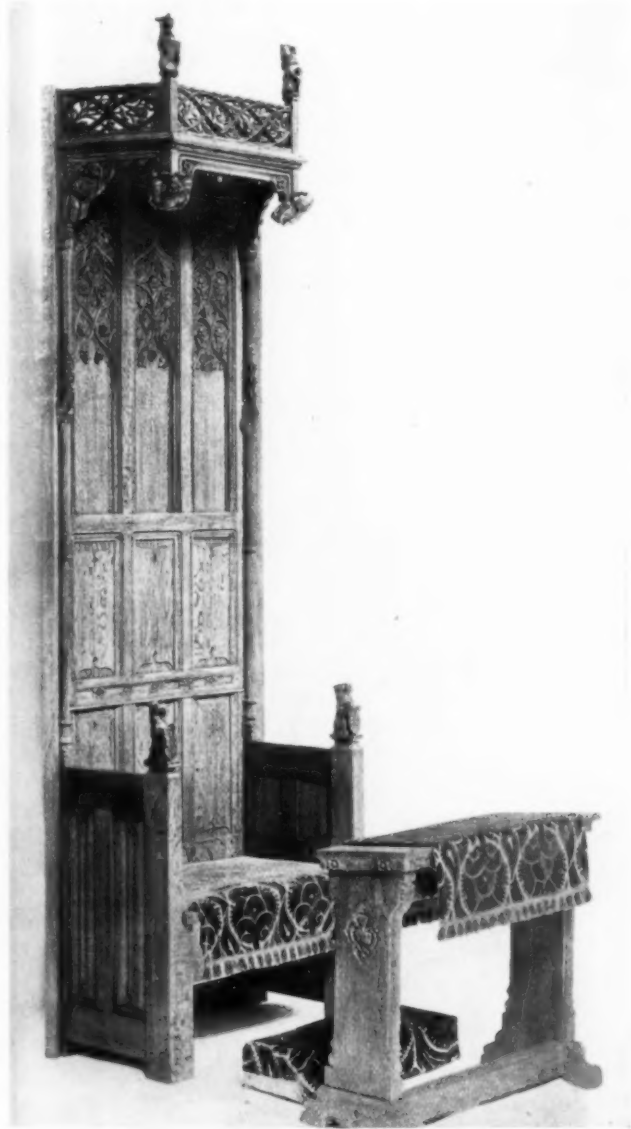
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Organ-cases present considerable problems of design. Probably the most general fault is to break up the planes unduly, with the result that they look restless and overgrown. Bodley, whose sure instinct made his detail in the Gothic manner always refined and attractive, used to say that "an organ-case should be like a box with an open front." Almost invariably he treated the fronts of his organ-cases on one flat plane, with the intent to make them look like musical instruments, however large they had to be. When the organ itself was very big, Bodley would group the pipes of varying sizes in the middle of the case, treating the side portions with pierced panelling, which gave free course to the sound, but did not expose an undue amount of piping, and made the organ look reasonably small. In the organ-case, now illustrated, designed for Mr. R. F. McEwen of Bardrochat, and now in Colmonell Church, Ayrshire, Sir Robert Lorimer has followed the same decorative policy with large success.



THE QUEEN'S CHAIR, ST. GILES' CATHEDRAL.

Among modern stall and canopy work it is doubtful that there are any examples which show a greater vitality and richness than the work in the Thistle Chapel at St. Giles' Cathedral. It is, however, unnecessary to reproduce pictures of them here, as they were fully illustrated in COUNTRY LIFE of July 15th, 1911, at the time when the King inaugurated the new home of the Thistle Knights. In connection with this ceremony it was desired to have, in the quire of the Cathedral proper, a dignified chair and kneeler beside the King's stall for the use of Her Majesty the Queen. She occupied it at the service and during the time that the Sovereign and his Knights proceeded to the new Chapel for the installation of the new members of the Order. The picture of this chair is now reproduced. It was made in Scottish oak, and the chief *motif* which runs through its decoration is very appropriately the lily, the flower of Mary. Other notable chairs designed for St. Giles include those made for the use of the Moderator



THE MINISTER'S CHAIR.

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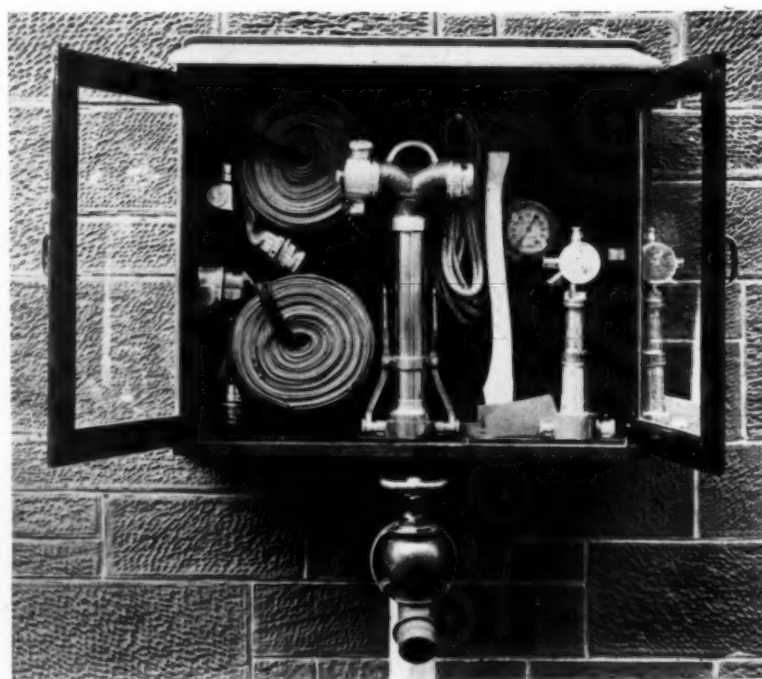
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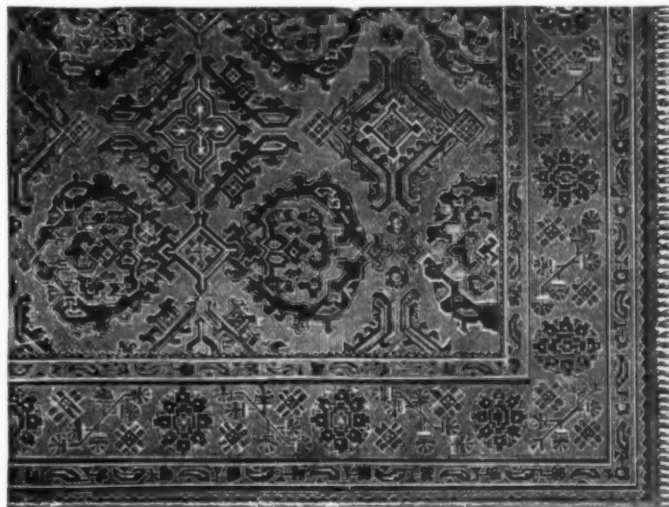
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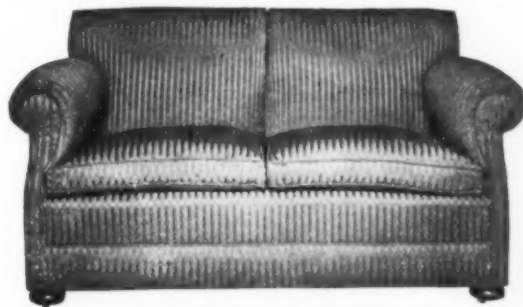
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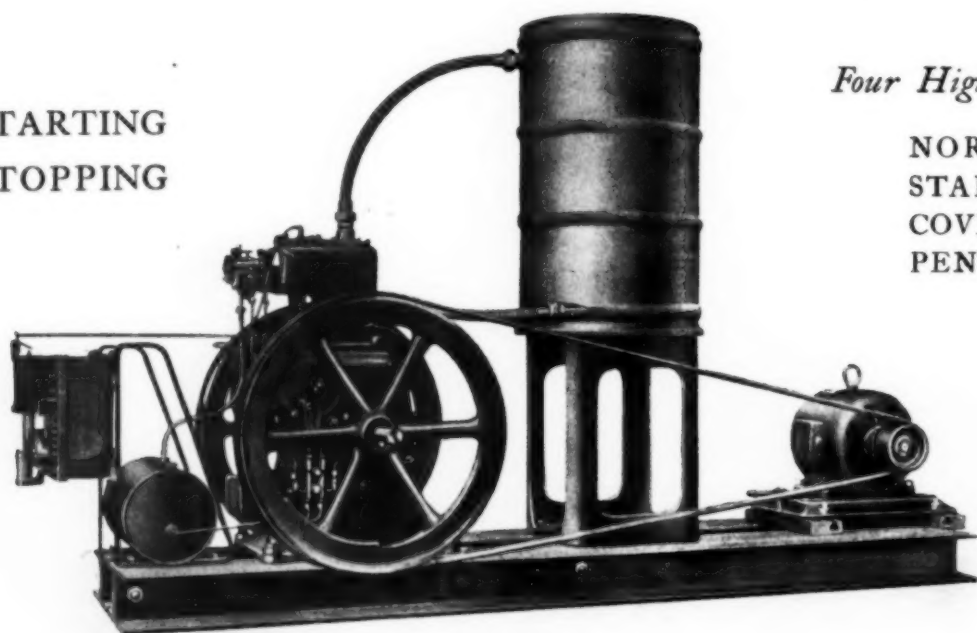


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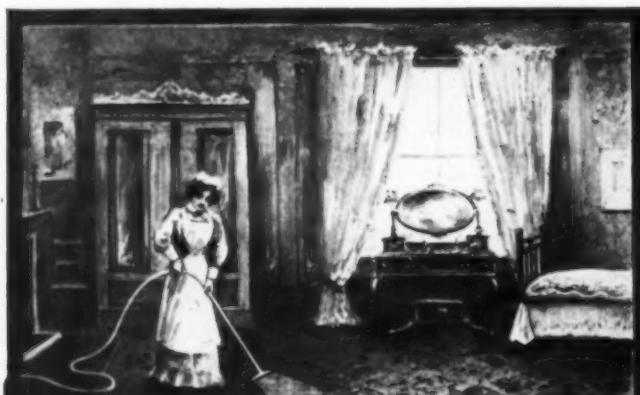
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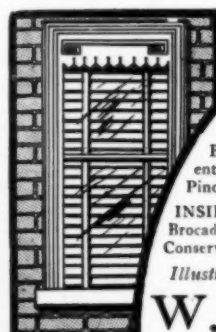
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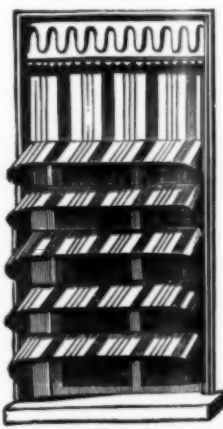
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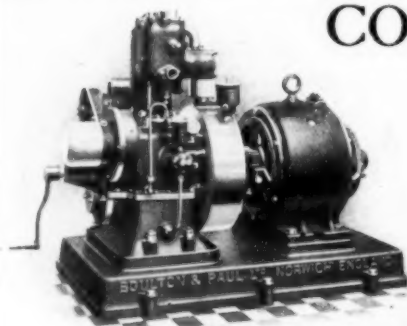


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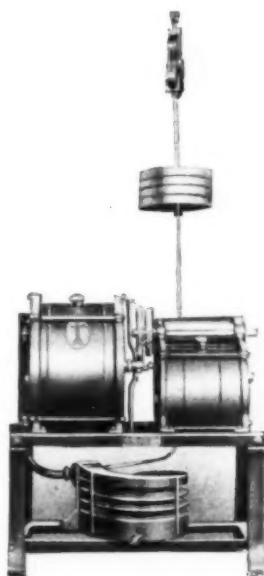
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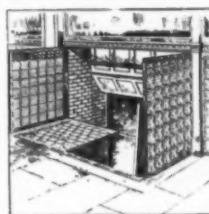
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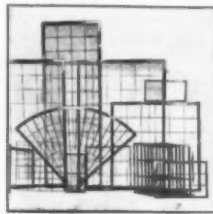
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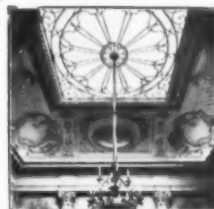
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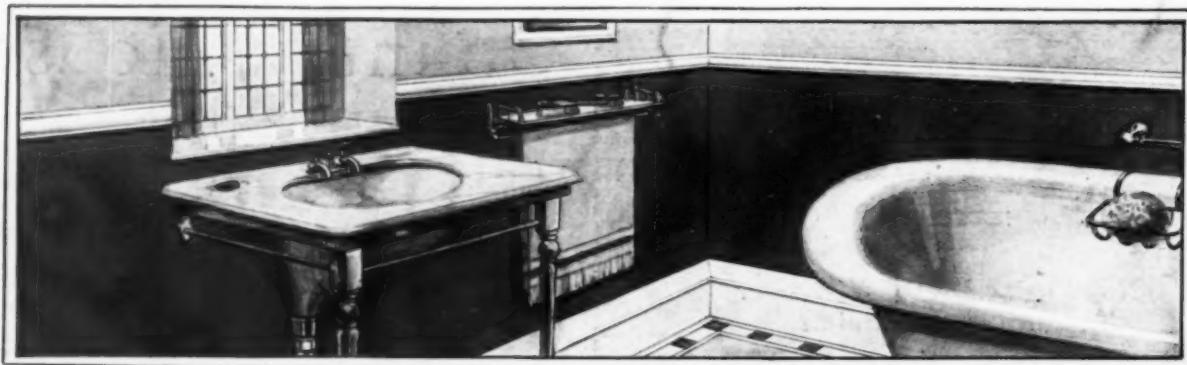


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